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ABSTRACT

The report describes a program which used the resources of community recreational arts programs, secondary schools, postsecondary institutions, and families to involve 76 moderately mentally handicapped youth in their last year of high school in recreational art activities to enhance successful transition from school to mainstream society. The model utilized three stages of community arts involvement: awareness (orientation of students and parents to existing opportunities); exploration (selecting from a variety of arts programs those which students wished to become further involved in); and integration (in-depth participation through ongoing involvement in a selected community arts group). The program was implemented in Washington, D.C. and Dayton, Ohio. Among evaluation findings were that each student participated in an average of eight events during the project's federal funding; that both students and parents rated the program positively; and that transportation problems were the largest impediment to participation. Recommendations included allowing at least 4 months for student/participant/volunteer recruitment; establishing collaborative relationships with existing community arts groups at the earliest possible time; conducting more workshops with arts groups on a continuous time schedule; and expanding activities to include more traditional recreation, especially sports. Over half the document consists of appendixes which provide data tables from the interim report; data tables from the end-of-project analysis; data collection instruments and procedures; and project related letters. (DB)

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FINAL REPORT
INVESTIGATING THE IMPACT OF A PROGRAM MODEL FOR INCREASING THE SOCIAL, COMMUNICATION, AND COMMUNITY LIVING SKILLS OF MODERATELY MENTALLY HANDICAPPED YOUTH IN TRANSITION

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I. INTRODUCTION

I. INTRODUCTION

1. NEED FOR THE PROJECT

Most young people, whether disabled or not, leave the insularity of the secondary school with little knowledge and experience of the mainstream society. Some go on to postsecondary education and training and delay the entry into the wider world. Some leap boldly into early marriage and jobs that offer little satisfaction but do pay the rent. Many suffer from the loss of the personal and social structures that supported them through their school years.

For moderately mentally handicapped young people, the community outside of the school can be a very alien place. School friends often go in different directions. Jobs may be difficult to find. Families that had established patterns of daily living may find that an out of work youth with no regular connections to friends or community becomes a burden. Even when there is a job to go to, the personal and social aspects of life may become less satisfying when school friends are scattered and school related activities are no longer available.

Major legislation focused on action and advocacy for disabled citizens has created a climate in which the probability now exists that most communities in the United States have barrier-free recreational facilities to accommodate disabled citizens, yet many of those citizens never take advantage of the opportunities. This is in part caused by a lack of familiarity with the existence of these opportunities and a lack of skills in how to become involved with these activities.

If disabled persons are to integrate successfully to the maximum extent possible into the main fabric of society, it is essential that they learn those social and communication skills as well as community living skills requisite for assuming the role of adult citizens. This is especially true of moderately mentally handicapped persons who tend not to learn such skills through traditional incidental learning. For purposes of this project, it was

hypothesized that moderately mentally handicapped youth, who may have physical or sensory handicapping conditions as well, can increase their social and communication skills and community living skills through a program that systematically introduces them to community recreational/arts groups.

The program model includes bringing together moderately mentally handicapped youth, their teachers, and families for an activity that makes them all aware of the community recreational/arts groups whose membership invites individuals who share their interest. It makes use of students at postsecondary institutions in the community as facilitators to assist moderately mentally handicapped students in an investigation of community recreational arts groups as resources for meeting friends, developing their social and communication skills, and then exploring these groups for potential affiliation and integration.

Adolescence for all youth is a time of great psychological, physical, social, and intellectual change. For mentally handicapped youth, this time of development is often particularly difficult. These youngsters encounter additional special problems; they often find themselves deficient in those social skills necessary for successful community integration (Greshan, 1982).

Social skills include not only the ability to interact, to behave appropriately, and to adapt, but all aspects of social and recreational living, and are interrelated with personality and emotional development (Carlson and Ginglend, 1968). Mentally handicapped youth need these skills in order to integrate successfully into their communities, maintain interpersonal relationships, or assume the role of adult citizens.

Moderately mentally handicapped adolescents need training in a variety of social and independent living skills. Handicapped individuals will not develop social skills solely through provision of opportunities to interact. Placing them in an integrated setting does not necessarily produce social interaction unless the social skills to interact according to society's standards are present. Social interaction skills are needed to enable acceptance as a member of the group, to make friends, and to participate in the mainstream (Coyne, 1980).

Mentally handicapped youth need programs to assist them in acquiring these independent living skills. Without intervention, moderately mentally handicapped youth are unlikely to achieve their potential for independent living and community integration (Coyne, 1980).

From 1977 to 1979, Project Recreate at the Crippled Children's Division of the University of Oregon Health Sciences Center, concentrated on teaching and upgrading skills, behaviors, and knowledge relative to socialization, leisure, and weight control that can be repeated in a variety of community activities. Intervention in these areas was aimed at developing normative behavior that will be necessary for participation and integration into the mainstream and will assist in the transition from childhood to adulthood. With the proper training and acquisition of social and community living skills from intervention programs, many mentally handicapped adolescents will be able to "transition into integrated, ongoing community activities and engage in a more participatory and ultimately holistic lifestyle" (Coyne, 1980, p. 2).

Involvement in music, drama, dance, and visual arts activities can provide unique opportunities for handicapped individuals to focus on their ability to achieve rather than their disability.

As special education and rehabilitative services have become widely available and the object of study and creative thought, new insights have led to acceptance of further challenges. To educate and train and make medical advances is not enough. The quality of life does not improve automatically without some careful attention to leisure, recreation, and community acceptance.

Special programs for disabled and handicapped athletes have been developed. The National Handicapped Sports and Recreation Association offers a diverse program of instruction and competition, focusing on service to the visually and mobility-impaired population. The Kennedy Foundation sponsors The Special Olympics, a competitive sports program directed to mentally retarded youngsters.

Not everyone, however, is athletic or sports-minded, and special programs that offer alternative recreational choices are not generally available. The program model developed under this grant emphasizes a structured plan for introducing moderately

mentally handicapped youth to the recreational arts activities of the community; encourages them to make informed choices for spending leisure time; and demonstrates that social, communication, and community living skills are enhanced by the experience.

2. OVERVIEW OF THE PROGRAM MODEL

The program model developed and investigated for this project used the resources of community recreational programs, secondary schools, postsecondary institutions, and families to involve moderately mentally handicapped youth in their last year of high school in recreational arts activities that lead to a successful transition from school to the mainstream of society. This model involved students in their terminal year of high school and then supported them during their first year in the community.

The multi-dimensional model incorporates a sequential, hierarchical design to expose and involve these youth in arts experiences during leisure time, resulting in a transference from identification as a student in a school environment to membership in a group within their community. The program model was developed, implemented, refined, and documented so that other communities can replicate it.

Postsecondary institutions such as community colleges, State and private universities and technical schools, play a critical role in the model. These institutions have been called upon in recent years to assume more leadership in their communities. All too often they have the available resources but lack the understanding of the needs of the community. A model that incorporates interaction among these institutions and community groups can bridge this gap in understanding. Often, graduate and undergraduate students are searching for community programs in which to fulfill practicum requirements or they want to make a contribution to the community.

Community recreational arts programs that together cover a broad spectrum of the arts were the vehicle through which the program model integrated moderately mentally handicapped youth into mainstream society. The arts experiences included involvement in music, drama, dance, and the visual arts.

Secondary schools were another component of the model. Obstacles often exist between schools and their communities that make it difficult for mentally handicapped

youngsters to prepare for the responsibilities of adulthood. School personnel can play a supportive role in transition efforts by assisting the post-secondary institutions and community groups in developing and implementing innovative programs. Public high schools, special education facilities, and vocational training schools are examples of postsecondary institutions that could participate in the model.

Parents play an important role for support and encouragement of their children. It was felt that any program model, to be successful, must involve parents and family members in meaningful ways. This program model involved parents in arts experiences and as volunteers in program activities.

The model in its original design, before modification, offered arts experiences to students in four successive stages of involvement designed to result in full membership in a community group. These stages were as follows:

- Awareness--The first stage of involvement would focus on making students and their families aware of existing opportunities to participate in arts experiences through presentations at orientation meetings.
- Investigation--The second stage of involvement would enable students to investigate a variety of arts programs by making visits as observers to programs of their choosing.
- Exploration--The third stage of involvement would enable the youth to select those arts programs in which they wished to further explore by participating in activities or attending experiences sponsored by the group.
- Integration--The fourth and final stage of involvement would entail the in-depth participation in a selected art program through ongoing involvement in a selected group.

Research results reported in Chapter III led to the conclusions reported in Chapter IV and reveal how critical it is to collect data, both formative and summative, as a guide to modifications. In light of the results of data collection, the stages of the model were reduced to three, combining Investigation and Exploration and calling the stage Exploration.

II. PROJECT COMPONENTS

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Most secondary schools in America have little or no interaction with community recreational groups. At most, they use the resources of the local library or museum in a limited way and the school band plays for holiday parades and ceremonies. Students tend to focus their recreation on school-sponsored activities, unaware and unconcerned about the rich network of community recreational arts programs that flourish outside the school walls.

These groups offer a climate for developing interests and skills and for experiencing community interaction and the thrill of achievement. Yet, for moderately mentally handicapped youth to take advantage of these resources, it is not enough to point them out and push them in that direction. A structured, sequenced, well-designed action program is necessary.

1. TARGET POPULATION

The target population for this field-initiated research included those handicapped persons whose intellectual level and adaptive behavior combine to result in lowered social, educational, and vocational functioning.

As professional personnel who work with the nation's handicapped citizens have become more sophisticated and knowledgeable about individual needs and complexities, the old system of classification has been discarded. One-dimensional measures that ignore multidimensional persons are ineffective and misleading.

For purposes of this project, the term "moderately mentally handicapped" refers to those persons whose ability to function in the world is less than mildly handicapped, but greater than severely handicapped persons. In an educational context, reference is often made to "trainable." Usually these are persons who "can learn functional academic skills to approximately 4th grade level by late teens if given special education and who are

capable of self-maintenance in unskilled or semiskilled occupations and who need supervision and guidance when under mild social or economic stress" (Chinn, Drew, Logan, 1975, p. 47). Selecting individuals for placement in programs must often be made on the basis of professional judgment. Multiple instruments of assessment yield a profile of strengths and weaknesses, but these in turn must be analyzed and placement decisions made. It is an imperfect system, yet far more likely to result in the best possible placement for a particular handicapped individual than reliance on a single score.

Moderately mentally handicapped youth not infrequently sustain physical and sensory impairments, including seizure disorders, orthopedic problems, and visual or hearing deficits. This project included such persons and focused attention on students in their last year of high school who receive their public schooling primarily in a special class with some mainstream opportunities in physical education, art, music, home economics, and shop.

2. SITE DESCRIPTIONS

Macro chose the community of Dayton, Ohio, and Wright State University in that city for the development of the program model. Dr. Gary Barlow, Professor of Art Therapy and Dr. Lewis Shupe, Professor of Art Therapy and Speech Pathology on the faculty of Wright State have been active advocates for arts for the handicapped. They have conducted summer arts programs for young handicapped students and also for the aged. Wright State has been designated as a Model Site by the National Committee, Arts for the Handicapped. Interest, understanding, and expertise in working with handicapped populations is a feature of Wright State University, whose level of physical and programmatic accessibility for handicapped and disabled university students is exemplary.

For this model development project, Dr. Barlow and Dr. Shupe served as Faculty Members-in-Charge. They provided supervision and guidance to the university students who made up the Site Team to implement the model. Early in the project, it became clear that a Site Coordinator would be a critical component in the success of the model. Mrs. Winifred Ferguson served that role exceedingly well.

A listing of community recreational arts activities was compiled. Every effort was made to include a broad spectrum of the arts...dance, drama, music, and visual arts. Every effort was made to identify all potential clubs, groups, and programs. Each group was contacted by project site team members to explain the project and assure willingness to accept moderately mentally handicapped youth into their fold.

The second site chosen to participate in the development and research of the model was Trinity College in Washington, D.C., where Dr. L. Lawrence Riccio had already demonstrated a commitment to the arts as an important component of programs for disabled people. He founded the organization, Washington Special Arts, which has been responsible for a number of activities in the city that bring arts to handicapped young people. Here, Ms. Carol Penn served as Coordinator and later Ms. Phyllis Cunningham assumed that role.

It was at Trinity College that some creative modifications to the model were developed and tested. Transportation problems led to after-school arts workshops that proved to be well accepted and a strategy for exploring the arts in a nonthreatening environment, with the schools providing the late afternoon buses to get the student home.

3. VOLUNTEERS

Volunteers had the unique role of providing direct and very personal attention to the needs and interests of participants. Volunteers developed close relationships with the participants by being encouraging, providing assistance and support for visits to arts organizations, and by helping relationships to grow.

Arts for Transition volunteers had the special task of stimulating excitement over upcoming activities, helping to form expectations, and encouraging curiosity. In informal conversation, they find out which art form, or which aspect of several arts, provoked the interest of participants. They planned further activities and followed through based on interests. They helped to make plans and decisions, and provided gentle guidance toward independent participation. Some volunteers committed time on a short-term basis; others were able to last over one or two seasons. Some accompanied participants to a single arts event. Others shared in the total experience.

By volunteering to help with a person other than from their own family, some parents and older siblings gained a new understanding of their own participating family member. Often, these special volunteers were sensitized to the needs of people with disabilities and had developed strategies for eliciting responses from their own children.

It was essential to train volunteers to assume the role and various responsibilities of working with participants. Primarily they needed to be made aware of the importance of the development of a companionable relationship to the disabled program participants. Contacting participants and helping to schedule visits to community arts events was an important responsibility. Assisting with the development of preferences for arts experiences was another. Volunteers were expected to use their best judgment regarding the types of events they attended. Some volunteers needed to be given more information about the effects of disabling conditions before they felt ready to contact the participants.

4. ARTS ORGANIZATIONS

Community arts organizations served as the vehicles for young adults with disabilities to integrate with nondisabled individuals in a nonthreatening, enjoyable environment. A variety of arts and recreation organizations were recruited to Arts for Transition to excite the interests and meet the needs of the variety of people participating.

Arts organizations aided the Arts for Transition program through exposure to an art form (for instance, conducting a workshop during Orientation, or inviting groups of participants to dress rehearsals, or inviting individuals to participate in efforts leading up to those events). Most arts organizations were open to membership for disabled citizens, and were welcoming, warm, and encouraging.

Movin' On, a theatre arts group, was created as a result of the Arts for Transition Program at Wright State University. The talents of young disabled artists were joined with nondisabled artists to provide unique performances utilizing dance and puppetry. Arts organizations benefited from their participation in the program by gaining a broader understanding of their art form seen through a different perspective. Some arts

organizations recognized that they could develop new community recognition for their participation in the program.

In developing this model program, it became apparent that there was a need to provide a description and basic concepts for working with disabled populations to the participating arts organization personnel. Stereotypes of persons with disabilities needed to be exposed for their fallacy. The coordinators at each site needed to work closely with the arts organizations when placing the individual participant. They had to share with the arts groups the strengths and weaknesses of the disabled, as well as help them to determine the needs of the arts organizations. The arts groups expanded their contribution to the community, not only through their art forms, but by incorporating individuals with special needs into their world.

5. STAGES OF THE MODEL

The first stage is awareness. At this stage, the potential opportunities for involvement in community recreational/arts activities is described and demonstrated. Possibly a little theater group performs a skit, a photography club displays some prized photographs, a tape of a singing club is played, a square dance group demonstrates its skill. Out of the smorgasbord of possible recreational/arts activities, the students will be guided to choose four activities for the investigation stage.

At the investigation stage, observation visits are arranged with the site team coordinating and leading the activity. Community volunteers can be an important asset for providing transportation and for assisting sample students whose circumstances require a little help.

The next stage is exploration, the first opportunity for students to be actively involved. Out of the programs or groups chosen for investigation, site team members assist and guide the students to choose two for exploration. At this stage, they seek a niche in each of the chosen places. Some people are better suited to painting scenery and taking tickets than playing a part in a little theater production. Some people who set up music stands and arrange chairs are vital members of a choral group. Some people who mix clay and fire the kiln and find the missing tools learn how to make pots eventually and learn the value of mutual aid in the meantime.

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III. DESCRIPTION OF THE RESEARCH

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1. RESEARCH DESIGN

The research design chosen for this field-initiated model development/implementation project was one that has the power to elicit data that will be meaningful in the light of the multidimensional nature of the model.

The pretest/posttest design never has been highly regarded as an experimental technique for research or evaluation purposes (Campbell & Stanley, 1963, p. 37) although the simple pattern of (1) observe, (2) administer treatment, and (3) observe change has worked well in the physical sciences. In education, however, it is seldom equal to the difficult task of demonstrating causal relationships in systems of human behavior. For purposes of this particular study, the assessment of cause, i.e., benefits from use of a program to systematically involve moderately mentally handicapped high school students in community recreational/arts activities, was made by an alternative to this traditional design.

This study employed a Time-Series Design (Van Dalen, 1966). The T_i represents the measurement and the X represents continuation of the intervention. The paradigm for this design is:

$$T_1 \; X \; T_2 \; X \; T_3 \; X \; T_4$$

In this design, appraisal instruments are administered to project participants prior to intervention and at points during the model intervention, again after the intervention is completed, and also a year after the intervention is finished. Time-series study has been an acceptable experimental design in the physical sciences and in biology since the 19th century (Campbell & Stanley, 1963, p. 37). Time-series methodology is appropriate and sufficiently sensitive to identify and measure complex effects of interventions within social organizations on human beings (Glass et al., 1972, p. 5).

A major advantage of this design is that it allows for measurement of treatment effect over time. Too often, lack of significant findings in a project's measurement of impact of an intervention strategy is suspected to be a result of the brevity of that treatment period. With this design it is possible to measure impact after various treatment durations.

The chosen design used students, parents, and other project participants at successive points in time as the experimental units of measure. The advantage of this design is that it allowed trends and direction of change to be monitored over time from before introduction of the intervention to beyond the completion of the intervention. This multigroup, single intervention design used the intervention of one treatment into separate time-series at two experimental sites (per Glass et al., 1972, p. 26).

2. SAMPLE

Although it is well for an investigator to provide for the greatest possible rigor, particularly in the sampling, through the use of designs with random assignment to experimental and control groups, this ideal is not always feasible or realistic. In certain circumstances, it may be that alternate designs are necessary.

McGrath (1970), in a discussion of research methodology for educational purposes, said:

> "In education, for all the concern with idiographic variables or individuality - most sharply illustrated with the concern for the individual differences and the need for his individual program - researchers have spent much of their time in attempts to fit idiographic data and evidence into nomological knowledge systems. Further, they have attempted to utilize the classical ideal controlled experiment as the ideal method or nomothetic model of process for their research efforts. The time and efforts might have been more profitably invested in designing a controlled experiment to permit experimentation with idiographic variables and also in defining operationally the other methodologies which are more frequently appropriate to scientific inquiry in education than is the controlled experiment." (p. 76)

In commenting on the efficiency of using an "experimental group only" type of study, he said, "There are many instances when the object of the research is such that the attainment of external validity is essentially impossible, impractical, or noncritical." The nature of the moderately and severely handicapped population suggests that the best design choice for this study was an "experimental group only" design, and that the use of a control group would have left a multitude of variables outside of human control as confounding variables in any case.

The experimental group was composed of 76 moderately mentally handicapped youth in their final year of public schooling. In view of the multiple assessment measures used to determine the designation of moderate mental handicap, the project accepted for inclusion in the intervention program those individuals so designated at each site as moderately mentally handicapped.

3. MEASUREMENT TECHNIQUES AND INSTRUMENTATION

Because measurement in time-series strategies is repeated over and over again, it is essential to use nonreactive and unobtrusive measures. A standardized noncognitive measure of independence and adjustment, social and communication skills, and personal and community living skills was the primary measurement technique used to record student change. This instrument was adapted for use with parents so that they could indicate any change in their child's skills according to their perceptions. Having the parents and students rate student growth on the same items is a triangulation technique that helps to verify and cross-check information from a reliability standpoint.

The most difficult technical requisite to achieve in time-series research is developing a sufficiently long baseline of observations leading up to the start of the new program or intervention so as to establish a firm sense of prior trends, cyclic movements, or characteristic irregularities in the data of the series. When the evaluation examines individuals, the baseline problem may be less severe (Knapp, 1979, p. 121).

To meet the baseline demand, the time-series of measurements occurred over the entire duration of the 3-year project for each project participant. Students, parents, and site team members were the primary data sources.

The instruments used include the following:

- Measure 1--The "Scales of Independent Behavior" (SIB) was the major summative measure of project impact in students. These scales were drawn from Part Four of the Woodcock-Johnson Psycho-Educational Battery by Bruininks, Woodcock, Weatherman, and Hill. The SIB is a standardized, noncognitive measure of independence and adjustment, social and communication skills, and personal and community living skills. It was validated through use with 1,600 subjects, and found most appropriate for program planning and evaluation purposes.

  The SIB is designed to assess behaviors needed to function independently in home, social, and community settings. Its content measures those major facets of social development and adaptive behavior that define an individual's competence in a variety of environments. Fourteen subscales are organized into four clusters of related subscales, with the clusters forming the primary interpretive level for the SIB. Information from the four adaptive behavior or functional independence clusters can be summarized into a measure of broad independence for the full scale. The Problem Behaviors Scale provides a general summary of problem behaviors in eight different categories. Users of SIB may select two abbreviated screening versions of the broad independence measure: a Short Form Scale consisting of discriminating items selected from all 14 subscales, and an Early Development Scale designed for assessing very young (birth to 2-1/2 years) or severely handicapped children (Interviewer's Manual, SIB, pp. 3-4).

  Because the SIB provides measurements across a variety of adaptive behavior skills and across a wide range of ages, its potential research functions are extensive. It may be used for criterion measures in studies investigating a variety of experimental effects. It can be particularly useful in determining the long-term effects of treatment. Because of its wide range, the SIB allows longitudinal data to be gathered with the same set of tests and test content throughout a subject's life span. In educational research, the SIB provides a comprehensive set of related measures for evaluating the effectiveness or results of treatment experiments.

  The instrument was used as a pretest of project participants, and readministered yearly throughout the duration of the project to measure longitudinally the extent of change in skills over time. The scales are brief and administration time is brief, so that memory and historical effects do not cloud the amount of change in skills that were associated with the introduction and implementation of the experimental treatment (program model).

- Measure 2--The "Parent Assessment of Independent Behavior" is the second summative measure of project impact on user students. This indice, however, was used to measure change in student skills according to the perceptions of their parents. The instrument took advantage of the fact that the SIB scales (previously used with students) have been

thoroughly tested and revised and a subset of the items on the scale were used. This triangulation technique of having parents and students rate student growth on the same items helps verify and cross-check information from a reliability standpoint.

This parent instrument was used as a pretest measure as well as a multiple posttest measure at approximately the same yearly intervals as the student assessment. As with the student instrument, administration time was short. It was necessary to collect the information for this instrument from some participants by telephone to assure a high response rate and to remain as unobtrusive as possible.

- Measure 3--The Student Profile form was used to collect information from students and their parents/guardians to determine age, family composition, school and recreational interests, attitude toward arts activities, involvement in nonacademic school activities, and participation in community-based activities (see Appendix C for Student Profile Form).

3. DATA ANALYSIS PROCEDURES

Glock (1955) summarizes central questions relevant to the study of change to include the following:

1. The effect of a stimulus in producing change
2. The conditions which produce differential changes in attitudes or behavior
3. The mutual interaction between attitudes or behavior patterns which occur simultaneously

To address these questions, methodologists have narrowed appropriate strategies to analysis of simple change scores, covariates, or effect models.

The simplicity of computing change scores was doubly attractive because of its appropriateness for this particular research. Change-score analysis is suitable for measuring a variable prior to the occurrence of some event or process and then measuring the same variable afterward. Introduction of the program model was the independent variable and experimental treatment of interest for the study. The

dependent variable, subjected to change score analysis, was student change in social, communication, and community living skills.

The attribution of an effect to an intervention is not simply a matter of comparing pre- and post-intervention means, or computing analysis of variance. In fact, such inferential statistics are inappropriate for analysis of time-series data because they assume independent, interval data and may render significant results without relating to any change in level or direction of drift coincident with the intervention, per se (Glass, et al., 1972, p. 72).

In addition to practical significance gleaned from change scores, a nonparametric sign test was used with nominal and ordinal data to determine the smallest, statistically significant level at which median scores or ratings could be considered as moving upward, as an effect of the project.

4. EVALUATION PROCEDURES

Evaluation procedures were designed to be instrumental in assisting the Project Team in assessing, refining, and documenting model implementation on an ongoing basis, and were used to determine program model effectiveness.

Both formative and summative evaluation were incorporated into this project. Formative evaluation procedures offer the opportunity to maintain close control of a project as it unfolds, signaling points at which adjustments need to be made, resources reallocated, or procedures changed. It is a strategy most useful to the refinement process.

Two formative evaluation procedures and instruments were used to assess the program model and to refine it during the 3 years of the project effort at two project sites. A major component of this project was the documentation of a program model that can be transportable to other similar settings. The formative evaluation procedures served as documentation of the model and were used in the production of a book intended as a user guide for model replication.

- The Assessment of Model Implementation assisted in making model revision decisions. This instrument was completed at the end of each project year by the Faculty Members-in-Charge and the Site Team Leader. Each projected or anticipated model implementation step was listed on the form with space to note the extent to which each step was conducted and whether or not the step was completed in a timely fashion. This information was used to evaluate appropriateness and completeness of the steps of the program model.

- The Model Revision Log assisted in the refinement of the program model. This instrument documented additional steps that were necessary and those steps that were deleted from the model as reported by the Faculty Members-in-Charge and Site Team Leader. The log reported progress on a monthly basis to the Project Director, who interviewed the site team leader via telephone. In addition, each monthly log was collected and filed by the Project Director. It also verified yearly results reported in the Assessment of Model Implementation. Included in the Log was a description of the type of community recreational arts programs and activities selected by the students during each step of the program model implementation.

- Student Arts Activity log sheets were maintained by the University site team members and updated during the course of the project to track their participation in arts activities. Then parents as well as students rated each activity with respect to its positive or negative impact on learning, meeting friends, socializing, communicating, living in the community, and being integrated in the neighborhood. Tables in Appendix A (Interim Results) and Appendix B (Final Results) provide an opportunity for a detailed examination of research results.

5. RESEARCH RESULTS FROM INTERIM REPORT

Data from research instruments and evaluation procedures were compiled by Macro staff and then given to the Third-Party Evaluator for display and analysis. An interim report was prepared in January 1986 as a component of the continuation request. That report included analysis of data collected during the first 15 months of the project. At that time data on posttest scores for comparison to pretest scores were only available on the Wright State participation group. Findings from the data analysis of the interim report are included here as are tables referenced in this section, which can be found in Appendix A.

The pretest of the SIB was administered to all students at the Wright State site during the first year of model development and prior to any intervention. Four students had completed the investigation stage and were posttested for an interim analysis. An

analysis of the Student Arts Activity Logs administered to students at the completion of each art activity is also included here.

Findings: Analysis of the pretest of the SIB by each subscale is presented first, followed by a comparison with the SIB interim results for four students. The analysis of the Student Arts Activity Logs is then presented.

Social Interaction Subscale Of SIB Pretest: On the pretest, the median subtest score for social interaction was 39 in the perception of both students and their parents. In this case, the two data sources seemed to cross-validate each other (see Table 3). As shown in Table 4, the range of scores was fairly tight on the social interaction subscale. Both parent and student assessments were available for 23 of the 32 participants. Comparisons of those 23 data sets showed scores from parents and students to be: (1) similar in 14 sets and (2) different in 9 sets (in 6, the students scored themselves higher than their parents scored them; in 3, the parents scored the students higher than the students scored themselves).

Language Comprehension Subscale Of SIB Pretest: The median subtest score for the language comprehension pretest was 29 in the perception of both students and their parents. The two data sources verified each other for this subtest, and collaborated results substantially lower than those for the social interaction subtest (see Table 5, then 3). As shown in Table 6, the range of scores was fairly tight on the language comprehension subtest except for one set of high and one set of low lying scores. Comparisons of the 23 available student/parent data sets showed scores from parents and students to be: (1) similar in 12 sets and (2) different in 11 sets (in 4, the students scored themselves higher; in 7, the parents scored the students higher).

Language Expression Subtest Of SIB Pretest: The median subtest score for the language expression pretest was 34 in the perception of both students and their parents. The two data sources verified each other for the subtest, and collaborated results somewhat lower than those for language comprehension yet slightly higher than those for social interaction (see Table 7, then 5 and 3). As shown in Table 8, the range of scores was fairly tight on the language expression subscale except for two sets of low lying scores. Comparisons of the 23 available student/parent data sets showed scores from

parents and students to be: (1) similar in 17 sets and (2) different in 6 sets (in 3, the students scored themselves higher; in 3, the parents scored the students higher).

Time And Punctuality Subtest Of SIB Pretest: The median subtest score for the time and punctuality pretest was appreciably lower in the perception of parents than of the students. The median for students was 30; for parents, 24 (See Table 9). These scores roughly approximated those received on the language subtests and the work skills subtest; and were markedly lower than those scores for general social interaction. As shown in Table 10, the range of scores was dispersed on the time and punctuality subscale, with a 45 point spread for both student self-assessment and parent assessment of students (twice the spread of the social interaction scale). Comparisons of the 23 available data sets showed scores of parents and students to be: (1) similar in 13 sets and (2) different in 10 sets (in 3, the students scored themselves higher; in 7, the parents scored the students higher).

Money Value Subtest Of SIB Pretest: The median subtest score for the money value pretest was 16 in the perception of students, and a similar 15 in the perception of parents. The two scores cross-validated each other and fell substantially lower than any other subtest medians, falling closest to, yet being only half, the median of 29 for language comprehension (see Table 11). As shown in Table 12, the range of scores was extremely disperse on money value--even more so than with time and punctuality (with money value the student score spread was 40 points, and the parent score spread 51; with time and punctuality the spread for each group was 45). Comparisons of the 23 data sets showed scores from parents and students to be: (1) similar in 13 sets and (2) different in 10 sets (in 5, the students scored themselves higher; in 5, the parents scored the students higher).

Work Skills Subtest Of SIB Pretest: The median subtest score for the work skills pretest was similar in the perception of both students and their parents (26 points, respectively). The two data sources corresponded closely and paralleled the results for language comprehension, and for time and punctuality (also substantially lower than social interaction with a median subscale score of 39, language expression with a median of 34; and only somewhat higher than money value that had a median score of 15) (see Table 13). As shown in Table 14, the range of scores was disperse on the work skills subscale, with a spread of over 30 points for both parents and students (33 and 36,

respectively) that paralleled the range and median scores in the upper 20s for both of the language subtests. Comparisons of the 23 data sets showed scores from parents and students to be: (1) similar in 13 sets and (2) different in 10 sets (in 5, the students scored themselves higher; in 5, the parents scored the students higher).

Home-Community Orientation Subtest Of SIB Pretest: The median subtest score for the home-community orientation pretest was 17 for students and 18 for parents. In this case, the two sources of data cross-validated each other and, as particularly with the money subtest and to some extent with the work skills subscale, tended to reflect results for the language subscales of the SIB (see Table 15). As shown in Table 16, the range of scores was disperse on the home-community orientation subscale with a 42 point spread according to both parents and students that paralleled the spread for the time and punctuality subscale but shared lowest place and paralleled the median score for the money value subtest. Comparisons of the 23 data sets showed scores from parents and students to be: (1) similar in 13 sets and (2) different in 10 sets (in 5, the students scored themselves higher; in 5, the parents scored the students higher).

Synthesis Of SIB Pretest Findings: Table 17 orders the student skills from high to low within subtest clusters. In general, student social interaction and communication skills were substantially more developed, at the time of the pretest, than their community independence skills (including time and punctuality, money and value, work skills, and home community orientation). Thus, the need for such projects and other interventions in this area seemed apparent. In fact, of the seven subtests, the results for home/community orientation ranked next to last, or sixth out of seven (money and value ranked lowest).

The potential for a project such as Arts for Transition to affect this low score on home/community orientation seemed great given that the students social skills were so highly developed (this subtest received the highest results). It seemed that the project goal was to merely present the social skills with increased and advanced outlets or forums outside of the home as participants matured.

Analysis Of SIB Posttest Results: When the interim results of four available SIB posttest scores were compared to their respective pretests, two students had increased

overall (one slightly, one dramatically), and two students had decreased (one slightly, one dramatically). The raw score gains and losses were:

Student = 1	Score = -19 points
Student = 2	Score = -1
Student = 3	Score = +9
Student = 4	Score = +27

The sum of lost points, presumably in part due to the project, was 20; whereas, the sum of gained points was greater--36 points; so overall movement was headed in the right direction.

Each subtest was analyzed by comparing the magnitude of gains or losses of each student according to the most powerful nonparametric test available, the Wilcoxin distribution-free test of ranked signs (all four students were ranked in terms of size of gain or loss, per subtest; then the ranks of the gains were added and compared to a cutoff threshold score for significance at a given level of probability).

Table 18 in Appendix A displays the values obtained and thresholds needed for significance in terms of each subtest and for raw score gains across the entire instrument. None of these results varied significantly from zero treatment effects.

One of the four student's scores were significantly higher on the posttest than on the pretest when using that student's, and only that student's, scores as their own controls. That was the student who, in the eyes of his parents, scored 27 points higher on the overall SIB after the investigation stage of the project. That student completed four investigations (three plays and a band concert) and two exploration activities (one in opera, one in theater). It was interesting to note the magnitude of project effects in that particular student because he was one of the four project participants initially thought too nonverbal to complete the SIB as a self-reporter.

The project evaluation design specified that the program would be deemed successful if the majority of participants showed some increase on at least four of the seven SIB subtests. The results in the interim reporting period suggested that the project was on target to meet this ultimate expectation. The initial posttesting of four Wright

State participants rendered two, or half of them, showing increases in four or more of the seven SIB subscales (see boxed information in Table 18).

Also of interest was the fact that three of the four students showed some gains from pre to post in areas in which the entire participant group least excelled at pretest time. These were the areas of language expression; time, punctuality; and work skill (see Table 18).

Arts Activities Results (Analysis Of Student Arts Activity Log): Fourteen students participated in the awareness activity; full sets of data were available on reactions from 12 of them and their parents. The awareness meeting was held on nine different occasions, usually with one or two students attending each. Without fail, students and parents agreed that the awareness activity helped with learning, meeting friends, and developing social as well as communication skills. They did not feel, however, that the activity, per se, helped develop community living skills or helped foster integration (see Table 19).

Twenty-three students participated in 13 arts activities as an initial investigation event. Of these 13 activities, 6 were theater plays, 4 were arts/ crafts activities, and three were related to music. The students and parents were asked to rate each activity according to whether it helped the student meet project goals including: learning, meeting friends, developing social skills, developing communication skills, developing community living skills, and becoming integrated in society. Only half of the theater activities were judged to deliver on project goals; all of the art activities met this test, and the only music activity that fell short in this regard was a dance production (see Table 20).

Fifteen students participated in nine arts activities as a second investigation. Of these nine activities, five were theater productions, two were arts/crafts activities, and two were related to music. When students and parents rated these activities regarding extent to which they accomplish project goals, each activity passed muster in all respects (from increasing learning to fostering integration (see Table 21).

Nine students participated in four arts activities as a third investigation. Of these four activities, three were theater productions, none were arts/crafts activities, and one

was related to music. All activities were perceived by students and parents to meet the project goals with one exception to one play "Property Condemned" (Table 22).

Nine students also participated in one of seven "fourth" investigations. Of these seven activities, most again (4) were theater productions, one related to art, and two activities related to music. One of the plays and the clay art activity were not seen by parents and students to help achieve project goals. All of the other activities were seen as helpful (see Table 23).

Five students were subsequently moved into the arts exploration phase of the project. One student was exploring theater, one art, and two music--and all of the activities were seen by these students and their parents as meeting project goals (Table 24).

Synthesis Of Arts Activity Results (Student Arts Activity Logs): At the time of the interim report, of the 32 project participants, 23 had begun actual investigation into some of 25 different offerings brought to them via this project. Only seven, or about one-fourth, of the activities were questionable in terms of directly helping the project's students meet established goals. All of the other 18 investigation activities and all of the exploration activities, were getting "rave" reviews from participants.

6. RESEARCH RESULTS FROM END-OF-PROJECT ANALYSIS

The report which follows includes a review and analysis of all data from both sites, affording an opportunity to examine the research results of the project over the 3-year duration. Tables in Appendix B provide the reader an opportunity for a detailed examination of research results from the 3-year effort.

(1) Student Profile

Findings: Of the 76 project participants, 31 or slightly less than half were girls. The third participant set (Trinity 2) had a disproportionate number of male participants, with only 2 of 21 group members being girls.

The targeted youngsters were right around graduation age, with the average age being 21. The Trinity 2 group was slightly younger; and one 46-year-old was initially enrolled in the Wright State group inadvertently (see Table 1, Appendix A).

According to Table 2, students across sites had from two to four siblings. As shown in Table 3, prior to the project, the students had very limited experience and interest in activities outside of school and home. Data were most complete for the Wright State group, which showed a quarter of its participants being previously interested in arts activities (see Table 3), yet no more than one-fourth of them being routinely involved in music, art, or theater outings.

Almost half of the project participants expressed interest in sports, with only a fourth of them noting involvement. Of the three locations, the highest percent of students reporting previous involvement in clubs or organizations was 15 percent.

(2) Scales Of Independent Behavior (SIB)

The seven subscales of the Woodcock-Johnson Scales of Independent Behavior were administered to students and their parents/guardians at the end of the project's investigation stage. The subscales include Social Interaction, Language Comprehension, Language Expression, time and Punctuality, Money and Value, Work Skills, and Community Orientation. Parent and student responses were obtained to cross-validate each other. Data were collected under the direction of the respective site Faculty Members-in-Charge. They were then collated and reduced across all project years and locations, and reported herein by the Third-Party Evaluator.

Findings: Analysis of the SIB results is first presented and discussed, then a synthesis of the Student Arts Activity Logs is presented.

As a standardized assessment instrument, the SIB was intended to substantiate, in a summative manner, whether the project participants improved their social, communication, and/or community living adaptive behavior and functional independence skills.

According to the evaluation standards, or criteria set for expected project outcomes, over half of the students were to have improved on a majority of the subscales. Although the final results fell short of this ideal, at least a quarter of the participants did improve, either in their own and/or their parents' opinion, on every subscale. Most of the students who improved showed increases in time/punctuality and money/value (Table 4).

The average amount of gain was 4 points; however, up to as many as three students improved 10 or more points on each subscale (Table 5).

As shown in Table 6, the student results were very diverse. The point spread across any one group was as high as 45 points on subscales such as time and punctuality and money value. The SIB did not seem particularly sensitive in picking up gains, statistically speaking, but some of the raw score changes showed growth in positive directions.

For example, the Trinity 1 group experienced on 18 point gain from pre- to posttest on the social interaction subscale, and at least an 11 point gain on language comprehension as well as expression, time and punctuality. Wright State showed an overall 6 point gain on work skills, and a 3 point gain on home/community orientation. Table 7 shows over 20 students to have gained, and the same number to have lost ground on the SIB from pre- to post-testing.

On an individual basis, the project dramatically effected the lives of nine youngsters--six from Wright State and three from the first Trinity group:

Wright State Student	1 - 40 pt.	increase to self, 38 according to parent
	2 - 53 pt.	increase to self, 39 according to parent
	3 - 6 pt.	increase to self, 40 according to parent
	4 - 24 pt.	increase to self, 41 according to parent
	5 - 59 pt.	increase to self, 68 according to parent
	6 - 74 pt.	increase to self, 20 according to parent
Trinity 1 Student	1 - 39 pt.	increase to self, 14 according to parent
	2 - 28 pt.	increase to self, 28 according to parent
	3 - 31 pt.	increase to self, 66 according to parent

When using these students' scores as their own controls, the differences are significantly greater than zero according to the most powerful, nonparametric test available, the Wilcoxin distribution-free test of ranked signs. The students were ranked in terms of size of gain or loss, then the ranks of the gains were added and compared to a threshold score for significance.

The project helped all 76 participants by providing more exposure to cultural/recreational events than any of them had previously experienced. Results were highly positive (on the basis of the SIB as a measure) for nine of the participants.

7. EVALUATION RESULTS

(1) Student Arts Activity Log And Model Revision Logs

Findings: Students progressed through the four program stages at their own pace, especially at location one--Wright State. The Trinity students went on most outings as a large group (which may not have simulated normalcy) in order to facilitate transportation and waylay parental anxiety. The number and type of experiences varied according to interest, cooperation, and availability.

Data were most complete for the Wright State participants; however, students from all three sites participated in a wide variety of outings. Whereas only 15 percent had been previously involved in any clubs or organizations, 76 students participated in 523 arts activities because of the project. Each student participated in an average of 8 events during the project's Federal funding. It should be noted that the project has been picked up at the local level for continuous implementation--another indicator of seed money well spent.

As shown in Table 8, the Wright State students participated in an average of four investigation activities, three exploration activities, and four integration activities. Trinity 1 students (after the orientation meeting, held initially for all participants) enjoyed on the average of three investigation, two exploration, and one integration activities. The second Trinity group experienced about four investigation activities (12 in that group experienced as many as six activities), and one exploration activity. None of the Trinity 2 students advanced to the integration

stage. The evaluation design listed the criteria of four investigation, two exploratory, and one integrative activity for each student--so this goal was met in the main.

The types of activities varied according to student interest and developing ability. Outings included music/dance, theater, arts and crafts, as well as pottery, art festivals, museums, visual art shows and movies, and expressive workshops. In general, the theater was frequented most, with music and dance events second most popular across locations.

As hoped, there were no significant differences in student vs. parent perceptions about the effects of the arts outings--and the perceptions were quite favorable. Wright State sponsored 25 different investigation activities, 17 exploration opportunities, and 16 different integration events. These activities ranged from puppet shows to operas, to drama workshops, to theater set painting.

It was rare that a student or parent did not feel each activity created learning, socializing, meeting friends, etc. The activity results ratings (see Tables 9-11) were very positive. The few negative ratings were understandable. An inside activity, like clay molding, was rated down on factors such as community living and integration since lack of exposure negated these goals.

The first Trinity group had 15 choices of investigation outings, 8 for exploration, and 1 for integration. Results across students and parents were virtually unanimous in supporting the claim that the project activities assisted the students in normalcy goals. The second Trinity group only proceeded through the investigation stage--the outing of choice being music-related (five options were provided). The consensus between parents and students here was that the project objectives had been met through these activities.

Tables 12 and 13 list unanticipated project outcomes, both negative and positive. These comments were gleaned from the monthly status reports that project site members maintained to chart project successes, problems, and suggestions. By far and away, most of the comments were positive. The most frequently logged negative related to poor attendance caused by transportation

Increased awareness about the program through Public Service Announcements, newsletters, word-of-mouth, flyers and promotions of upcoming events led the Trinity College field representative to meetings with Arena Stage, Living Stage, Department of Education officials. Discussions led to suggested ways to incorporate Arts for Transition in followup activities with these groups. One recommendation received was to mediate workshops on "How Arts Organizations Can Work Effectively with Handicapped Populations."

At Wright State, students participated in an art program for welcoming a new university president. A clear disabled/nondisabled integrated activity within the university represents an important attitudinal change.

10. QUOTES FROM THE FILES OF ARTS FOR TRANSITION REPORTS

Parent: My daughter's confidence and social skills have grown noticeably during the year. My daughter found and successfully interviewed for a job in a fast food restaurant. (Parent attributes this growth to Arts for Transition.)

Parent: My daughter gained great confidence, poise, a sense of accomplishment and a great deal of pleasure from participating in the AFT program! (Daughter has recently graduated but is still attending after-school AFT activities.)

Parent, following Orientation Workshop: I was amazed that my son could remain intent on any set activity for so long.

Student (orphaned and living with an older sister): Has expressed a desire to learn more about the communications field (radio in particular), as a result of AFT outings and his relationship with his volunteer. He participated in the AFT summer program and was paid for his time under the Mayor's Summer Youth Employment Program. Encouraged by his experiences, he is being re-evaluated by professionals to determine his present educational skills. He has set for himself the goal of pursuing a career in communications.

Student: Graduate of the AFT program, spoke to a local job development center about her experiences in AFT in terms that could only be described as glowing. She is now employed by a local business and encourages students to join her in the program.

IV. DISCUSSION AND RECOMMENDATIONS

Most of the "best practices" used in special education and rehabilitation services began as an innovative strategy demonstrated, reported in the literature, and replicated by eager practitioners. It is in the impetus to improve, increase, enhance that professional personnel find the stimulus to explore and investigate new ideas.

This proposed field-initiated project carefully collected data to accomplish the following:

- Substantiate the conviction that recreational arts experiences can improve social, communication, and community living skills of moderately mentally handicapped youth.
- Explicate the measures taken to involve community volunteers, teachers, and parents in assisting handicapped youth to make the transition from school to mainstream society.
- Stimulate and motivate other communities to adopt the program model with visual evidence of its impact.

Historically, research on the impact of any intervention programs has been plagued by methodological problems. Finding standardized instruments to measure gain is always a problem with results all too frequently measuring something other than the impact of the intervention. This is especially true when the population is mentally handicapped.

Another problem is the one of attrition. Program participants move, drop out of the program, are unavailable for retesting, or, especially in the case of some types of handicapping conditions, undergo a period of regression.

This field-initiated research project had a full measure of such problems with the result that the data gathered through testing with the standardized instrument, Scales of Independent Behavior, were less than complete and generally inconclusive.

Yet, there does exist a wealth of qualitative data--interviews, unsolicited comments and quotes from parents, volunteers and arts people, statements by participants--that affirm the success of the model program. Especially for those participants who stayed with the program for a year or more and who were fairly consistent in their participation, this was a rich experience. Photographs taken during Years 2 and 3 show independence, skill-building, and active interaction in the community.

Although volunteers were hard to recruit and few lasted for more than a few months, many volunteers spoke of the lasting effect on their lives and their attitudes toward disabled people. One volunteer became an active advocate for the young man with whom she was paired. She opened her home and her family to visits from this young man, who visibly thrived on the attention, acceptance and experience.

Parents who were initially very fearful and reluctant to allow their offspring the opportunity of independent interaction with arts organizations often became enthusiastic supporters of the program as they observed the positive benefits in increased self-confidence and willingness to communicate. Nevertheless, program logs all too often cited parents' negative behaviors as a serious impediment to full program participation. Many volunteers reported arriving to pick up a participant on a Saturday only to be told that a parent had decided not to permit a youngster to go on the planned visit to an arts group. A surprising number of these parents, especially at the Ohio site, had no telephone and many lived outside the urban Dayton area in very rural small townships.

Most arts organizations approached by the site coordinator readily agreed to participate in the program. Many were eager to get the training that would help them to interact more effectively with disabled citizens. Project participants were made welcome at rehearsals, invited backstage, offered demonstrations of group activities, and had their questions answered.

A recurring, serious barrier was transportation. In rural Ohio, public transportation is nonexistent and getting volunteers to assume the risks of driving project participants was not easy. Using a minibus is a possible solution, but it gets away from the individual choice that was an objective of the project. Attitudes toward and acceptance of disabled citizens is negatively impacted by having a group of disabled people pile out of a minibus and attend an event as a crowd. Most important, the disabled participants themselves

interact differently when they are part of a busload instead of individuals with a companion attending an event or visiting an arts group.

At the Trinity College site, a new group of participants was formed who met in the school building after school, where arts organizations sent members to demonstrate, excite, entertain, and invite. The disabled students were then bussed home at school expense in school buses provided for after-school activities. It was a way to explore various arts activities for future integration and was a successful technique for getting around the problem of parent reluctance to let their children go out into the world and also the problem of transportation.

Of course, some of the participants were able to use the public transportation system in the Washington metro area and learned greater skills of independence through this activity. But it must be acknowledged that parent overprotectiveness is an issue that needs to be addressed.

In Ohio, the schools were initially very reluctant to participate in the project by recommending that their disabled students participate. They were also very hesitant to provide the project coordination with opportunities to solicit project participation. While it is understandable that schools are eager to protect the privacy of their disabled students, this project had the acceptance of the school superintendent and a clearly defined mission which should have elicited cooperation from the principals. Impediments such as this are frustrations that need to be evaluated on an individual basis.

No such reluctance to participants by the schools in the Washington metropolitan area was noted. However, recruitment of participants was a problem at the Trinity College site, for a variety of reasons which included a wariness with the college sponsorship.

In the District of Columbia and its environs, a large number of the moderately mentally handicapped students who form the pool from which we sought participants is poor, undereducated, black and suspicious of any activity that involves unknown entities. For this reason, as well as the parent hesitation, it may be well to consider sponsorship of the program by a community organization such as a church group, parent advocacy group, or public recreation agency.

Other recommendations for model modification include:

- Contact schools in the spring for a fall project start
- Allow a full 4 months or more for student/participant/volunteer recruitment
- Emphasize that volunteers can participate for one event or for many, that they do not need to make a long-term commitment
- Recruit students through social service agencies as well as community schools
- Establish collaborative relationships with existing community arts groups at the earliest possible time
- Conduct more workshops with arts groups on a continuous time schedule
- Design public relations and media campaigns before the project actually begins to serve disabled students to increase visibility and support and continue throughout the project.
- Expand activities to include many more traditional recreation facilities, especially sports, both spectator and participatory

An important recommendation for research in the area of program intervention with mentally handicapped people is the use of increasingly accepted qualitative research methodologies. These techniques, which are gaining favor in the social research community, avoid the problem of inappropriate instruments, attrition, cognitive deterioration, and difficulties in measuring what are essentially affective gains.

V. DISSEMINATION/UTILIZATION

V. DISSEMINATION/UTILIZATION

Program model development is an applied research activity in which the central purpose is to develop and demonstrate an innovative approach to a problem that can then be disseminated and replicated. It is incumbent on professionals who develop such models to provide sufficient documentation so that colleagues and program planners will experience minimal difficulties in translating the model to another setting.

This project included a number of strategies and products designed to be major factors in ensuring the transportability of the model. At the same time, these strategies and products enhanced research utilization.

Original plans called for an Implementation Guide and a Photo-Essay Book, in addition to more traditional forms of dissemination, including conference presentations and articles in professional journals.

Several conference presentations were made.

October 1984	Keynote address Arts with the Handicapped Conference sponsored jointly by Oregon Council for Exceptional Children and Office of the Very Special Arts Festivals (Dr. Louise Appell)
October 1984	Presentation on the Arts in Transition project at the Conference of Art and Disabilities: Contemporary Issues (Dr. Lewis Shupe)
December 1984	Notice of Arts for Transition project made on SpecialNet (Macro Project Staff)
March 1985	Presentation of paper "Enhancing Lives through the Arts" at International Conference of the International Association for the Scientific Study of Mental Deficiency, New Delhi, India (Dr. Louise Appell)
April 1985	Panel participation on Arts for Handicapped Persons at the annual conference of the Council for Exceptional Children (Dr. Louise Appell)

April 1986	Poster presentation on Arts for Transition project at the annual conference of the Council for Exceptional Children (Dr. Louise Appell)
April 1987	Presentation on the Arts for Transition project at the Great Lakes Regional Conference of Music Therapists, Cincinnati, Ohio (Ms. Winifred Ferguson)
May 1987	Presentation on project Arts for Transition at the annual meeting of AAMD (Dr. Louise Appell)
November 1987	Presentation on the Arts for Transition project at the American Art Therapy Conference in Miami, Florida (Ms. Winifred Ferguson)

Attendees at these sessions were enthusiastic in their questions and comments following presentations. However, conference attendees are usually professional special educators, psychologists, researchers, and administrators, not the community groups most likely to replicate this project which need to be coordinated and promoted by a community agency or organization. Hindsight suggests that it would have been more fruitful to have made the presentations at less scholarly and more focused conferences such as ARC or ACLD.

Journal articles have not been used as a dissemination vehicle, primarily because this research project had no credible data to report until the end of the project. We have used the electronic network popular within the community of professionals in special education and rehabilitation (SpecialNet) to disseminate information about the project and to solicit recruits.

Wright State University prepared a videotape of the project which was not part of the original dissemination and research utilization plan. However, it is an extremely effective tool for developing community and parent support and for raising awareness of the capabilities and potential of disabled citizens.

At Wright State University, a permanent parent support group was formed as a direct result of the project, an unanticipated but important outcome. Given the information, developed as a component of this research, that parents are wary and apprehensive about the growing independence of their offspring, this is vital research

utilization. If the goals of employment, integration, and community participation for moderately mentally handicapped individuals are to be met, parent hesitation and/or unwillingness must be addressed.

Also at Wright State University, a dance and movement group, Movin' On, was formed by students from the Arts for Transition program who are leading the group.

Trinity College co-sponsored, along with the New Vision Dance Theatre, the D.C. Commission on the Arts and Humanities and Washington Very Special Arts, a 5-week summer workshop, culminating in a performance to which the public was invited.

Both field test sites have been awarded grants from The National Very Special Arts Organization to continue a version of the program that emphasizes developing vocational and recreational skills through arts experiences.

In February 1987, a Valentine in the form of a poster using a photograph of project participants engaged in an arts activity was mailed, along with a letter containing information about the project, to 150 special educators, special education and rehabilitation groups and community arts organizations.

Throughout the life of the project, letters and calls were received from interested individuals that offered opportunities for further dissemination or replication of the project. A sampling of those letters can be found in Appendix D.

In seeking advice from a publisher regarding the best ways to assure widespread dissemination and utilization of the results of this project, it was learned that combining the photo-essay book and the implementation guide would probably afford a better opportunity to realize the replication goals of the project. Accordingly, a book entitled "An Enriching Experience" was prepared. This book incorporates all the information necessary for a community to mount a similar program, while including suggestions for alternatives and modification. It is an attractive book, illustrated with 28 photos of project participants engaged in actual activities. It is written in a jargon-free style designed to stimulate interest, motivate involvement, and create anticipation. Two hundred copies were mailed to community leaders. An additional 100 copies were provided to the NIDRR and 50 copies each to Wright State University and Trinity

provided to the NIDRR and 50 copies each to Wright State University and Trinity College. Macro is in the process of seeking a copyright and an agreement with EPM Publications to distribute copies for sale at gift shops throughout the country.

APPENDIX A

DATA TABLES FROM INTERIM REPORT

SITE: Wright State/Pretest

TABLE 1

STUDENT PROFILE--AGE AND NUMBER OF SIBLINGS

Age	Number of Participants
17	1
18	4
19	6
20	6
21	2
22	6
23	3
24	1
25	0
26	1
.	
.	
46	1
Unknown	1
Range = 17-46	Total = 32

Number of Participants	Number of Siblings
2	0
6	1
4	2
4	3
2	4
4	5
2	6
2	7
1	8
1	9
4	Unknown
Total = 32	Average = 3.4

SITE: Wright State/Pretest

TABLE 2

STUDENT PROFILE--PREVIOUS INTERESTS, INVOLVEMENT, ARTS EXPERIENCES

Activities	Number of Students		
	Interests	Involvements	Arts Experiences
Sports			
Bowling	6	6	
Basketball	5	1	
Softball	3	1	
Volleyball	1	1	
General Sports	1		
Special Olympics	5	2	
Swimming	2	3	
Soccer	1		
Football	1	1	
Hockey	1		
Cheerleading	3	2	
Gymnastics	1		
Baton	1		1
Walking	1		
Running	1		
Health Spa	1		
Track/Field	1		
Camping		1	
Gardening		1	
Music			
Choir	5	2	5
Musicals	4		
Dancing	4		4
Organ Lessons		1	1
Marching Band		1	
Art			
Drawing	1		
Painting	1		
Visual Arts, General	1	2	1
Crafts	1		
Art Classes			5
Photography			2
Ceramics			1
Theatre			
Plays	1		6

TABLE 2 (continued)

Activities	Number of Students		
	Interests	Involvements	Arts Experiences
Clubs/Volunteer Services			
Future Farmers	1		
Cookie Sales, Candy Sales	1	1	
Clean-up/Church Helper	1	2	
Woman's Guild	1		
Sunday School Helper		1	
Neighborhood Project		1	
Mow for City		1	
Sign Construction		1	
4-H Club		2	
Diet Club		1	
Girl Scouts		2	
Charity Work		1	
Easter Seals		1	

SITE: Wright State/Pretest

TABLE 3

FREQUENCY AND RANGE OF STUDENT AND PARENT SCORES
SIB SUBSCALE C - SOCIAL INTERACTION

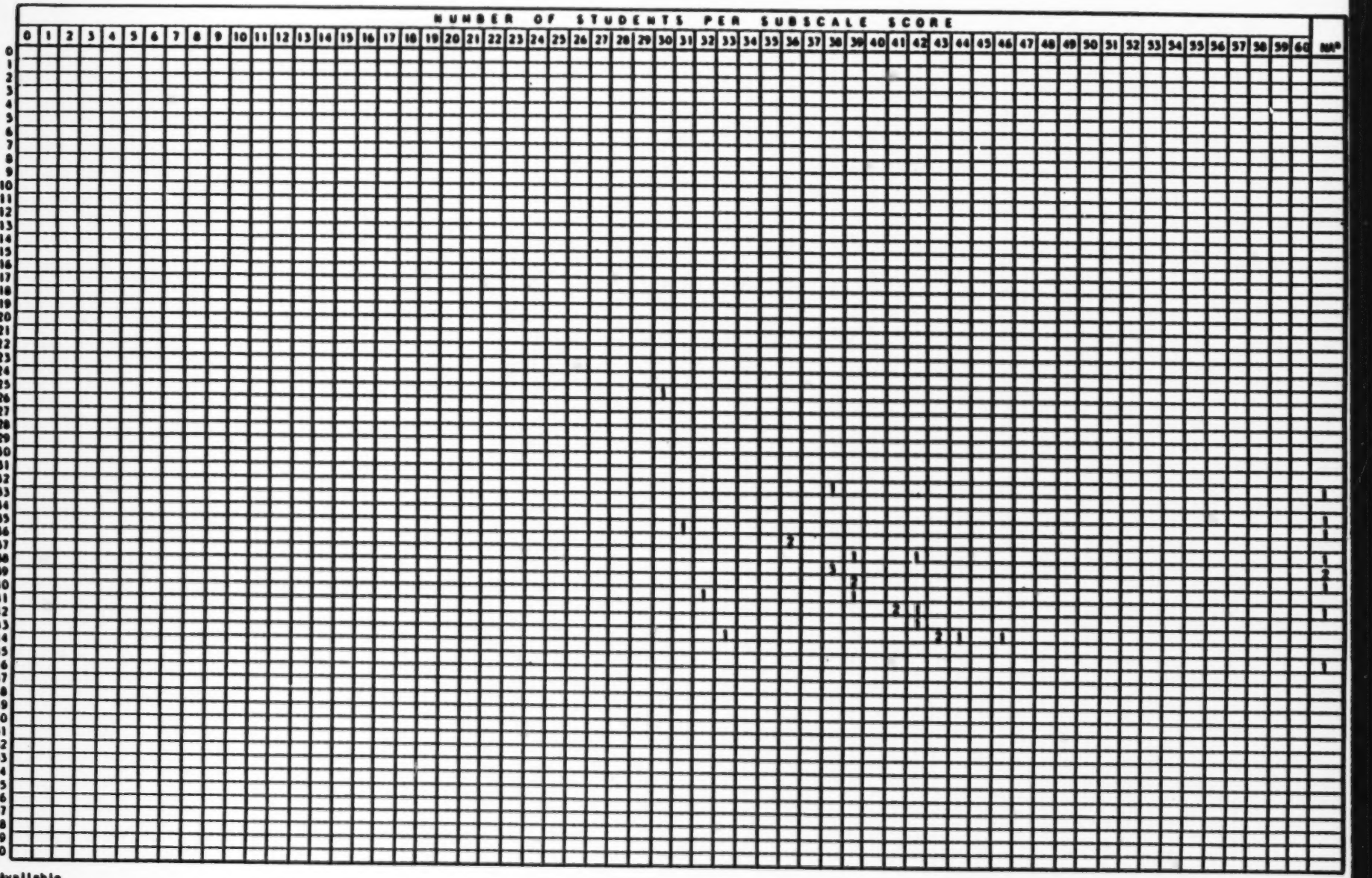
Subscale Score	Data Sources	
	Number of Students According to Themselves	Number of Students According to Their Parents
25		2
•		
•		
30	1	
31	1	
32	1	2
33	1	
34		1
35		2
36	2	2
37	1	2
38	4	5
39	3 (median score=39)	3 (median score=39)
40		2
41	3	4
42	2	1
43	2	5
44	1	
45		1
46	1	

Number of Student Self Appraisals	= 23	Number of Parent Appraisals of Students	= 32
Range of Scores	= 30-46	Range of Scores	= 25-45
Spread	= 16 points	Spread	= 20 points
Median Score	= 39	Median Score	= 39

SITE: Wright State/Protest

TABLE 4

STUDENT/PARENT CONTINGENCY ANALYSIS
SIB SUBSCALE C--SOCIAL INTERACTION



* Not Available

SITE: Wright State/Pretest

TABLE 5

FREQUENCY AND RANGE OF STUDENT AND PARENT SCORES
SIB SUBSCALE D - LANGUAGE COMPREHENSION

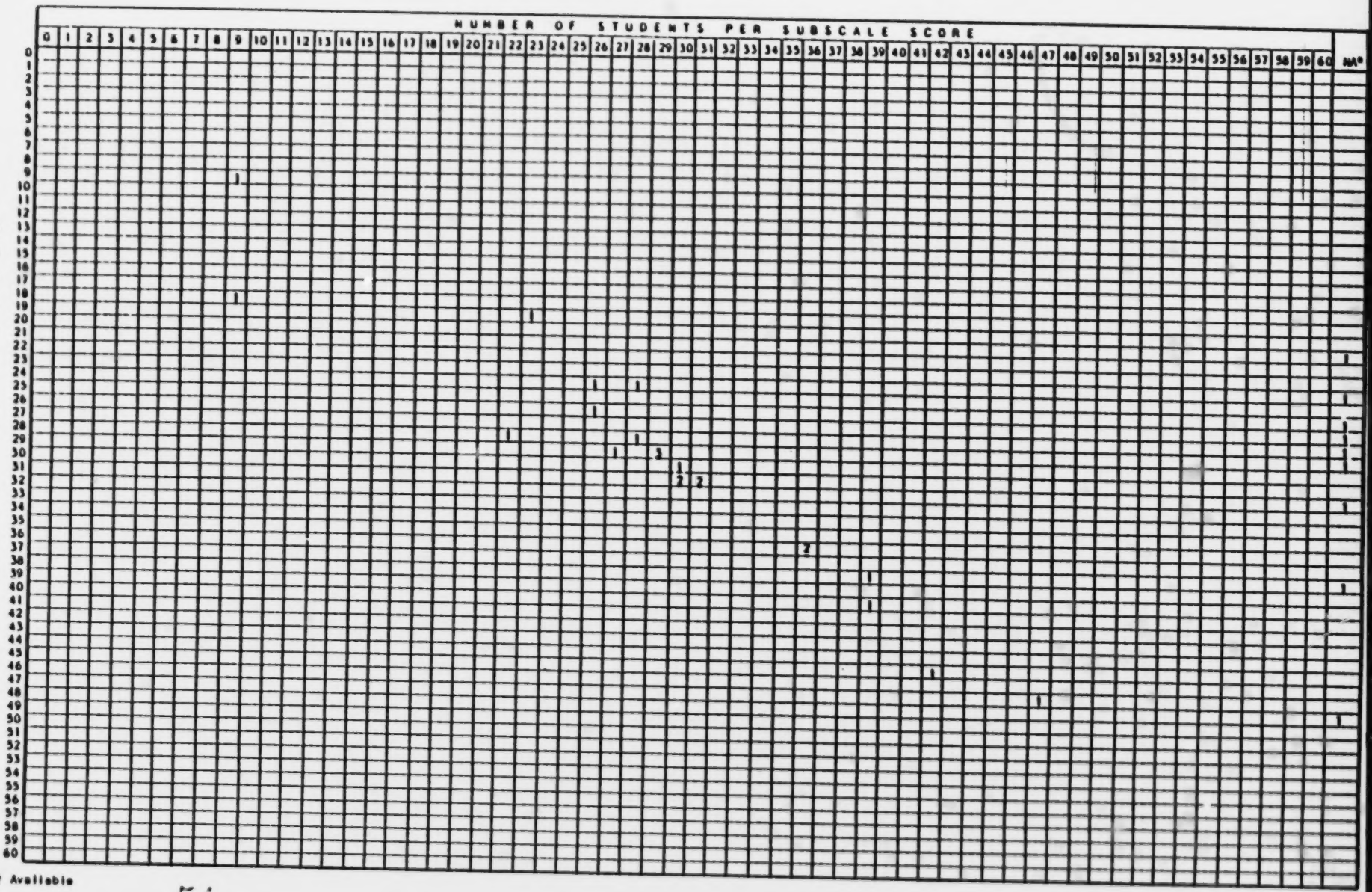
Subscale Score	Data Sources	
	Number of Students According to Themselves	Number of Students According to Their Parents
9	2	1
.		
.		
19		3
20		
21		1
22	1	
23	1	
24		3
25		
26	2	2
27	1	1
28	2	3
29	4 (median score=29)	4 (median score=29)
30	2	1
31	2	4
32		1
33		
34		
35		
36	2	2
37		
38		2
39	2	
40		1
41		
42	1	
43		
44		
45		1
46		
47	1	1
48		1

Number of Student Self Appraisals	= 23	Number of Parent Appraisals of Students	= 32
Range of Scores	= 9-47	Range of Scores	= 19-48
Spread	= 38 points	Spread	= 29 points
Median Score	= 29	Median Score	= 29

TABLE 6

SITE: Wright State/Pretest

STUDENT/PARENT CONTINGENCY ANALYSIS
SIB SUBSCALE D--LANGUAGE COMPREHENSION



* Not Available

SITE: Wright State/Pretest

TABLE 7

FREQUENCY AND RANGE OF STUDENT AND PARENT SCORES
SIB SUBSCALE E - LANGUAGE EXPRESSION

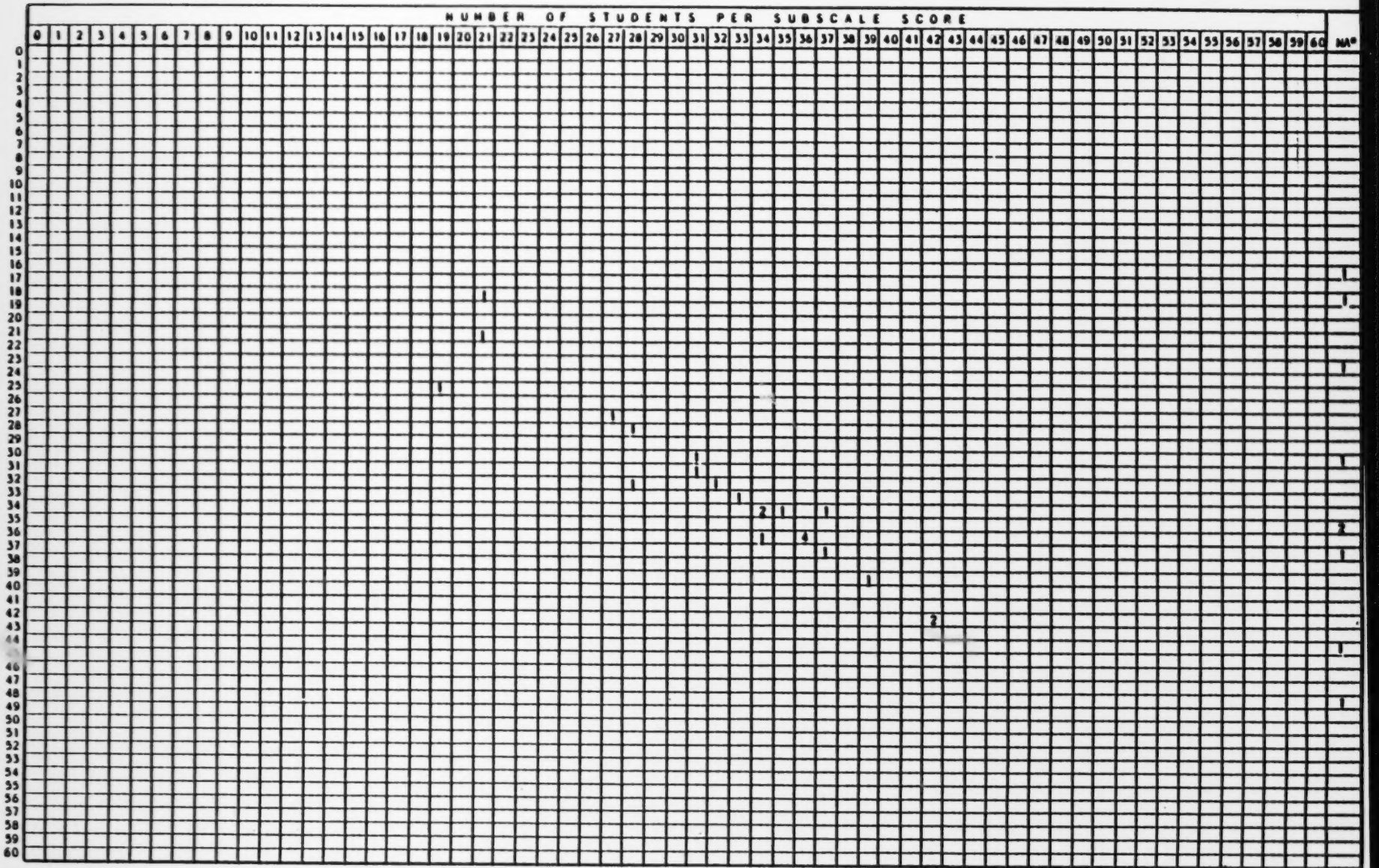
Subscale Score	Data Sources	
	Number of Students According to Themselves	Number of Students According to Their Parents
16		1
17		
18		3
19	1	
20		
21	2	1
22		
23		1
24		
25		1
26		
27	1	1
28	2	1
29		
30	2	2
31		1
32	1	2
33	1	1
34	2 (median score=34)	4 (median score=34)
35	2	1
36	4	5
37	2	2
38		
39	1	1
40		
41		
42	2	2
43		
44		1
45		
46		
47		
48		1

Number of Student Self Appraisals	= 23	Number of Parent Appraisals of Students	= 32
Range of Scores	= 19-42	Range of Scores	= 16-48
Spread	= 23 points	Spread	= 36 points
Median Score	= 34	Median Score	= 34

SITE: Wright State/Pretest

TABLE 8

STUDENT/PARENT CONTINGENCY ANALYSIS
SIB SUBSCALE E--LANGUAGE EXPRESSION



* Not Available

SITE: Wright State/Pretest

TABLE 9

FREQUENCY AND RANGE OF STUDENT AND PARENT SCORES
SIB SUBSCALE K - TIME AND PUNCTUALITY

Subscale Score	Data Sources	
	Number of Students According to Themselves	Number of Students According to Their Parents
0	1	1
1		
2	1	
3		2
9	2	2
.		
.		
10		
11		
12	1	2
13		
14		1
15		
16		
17	1	1
18	1	
19	1	
20	1	1
21		2
22		
23		1
24	2	2 (median=24)
25		
26		1
.		
.		
30	1 (median=30)	
.		
.		
35	1	1
36	1	1
37	1	1
38	2	1
39	1	1
40		2
.		
.		
44		1
45	5	5

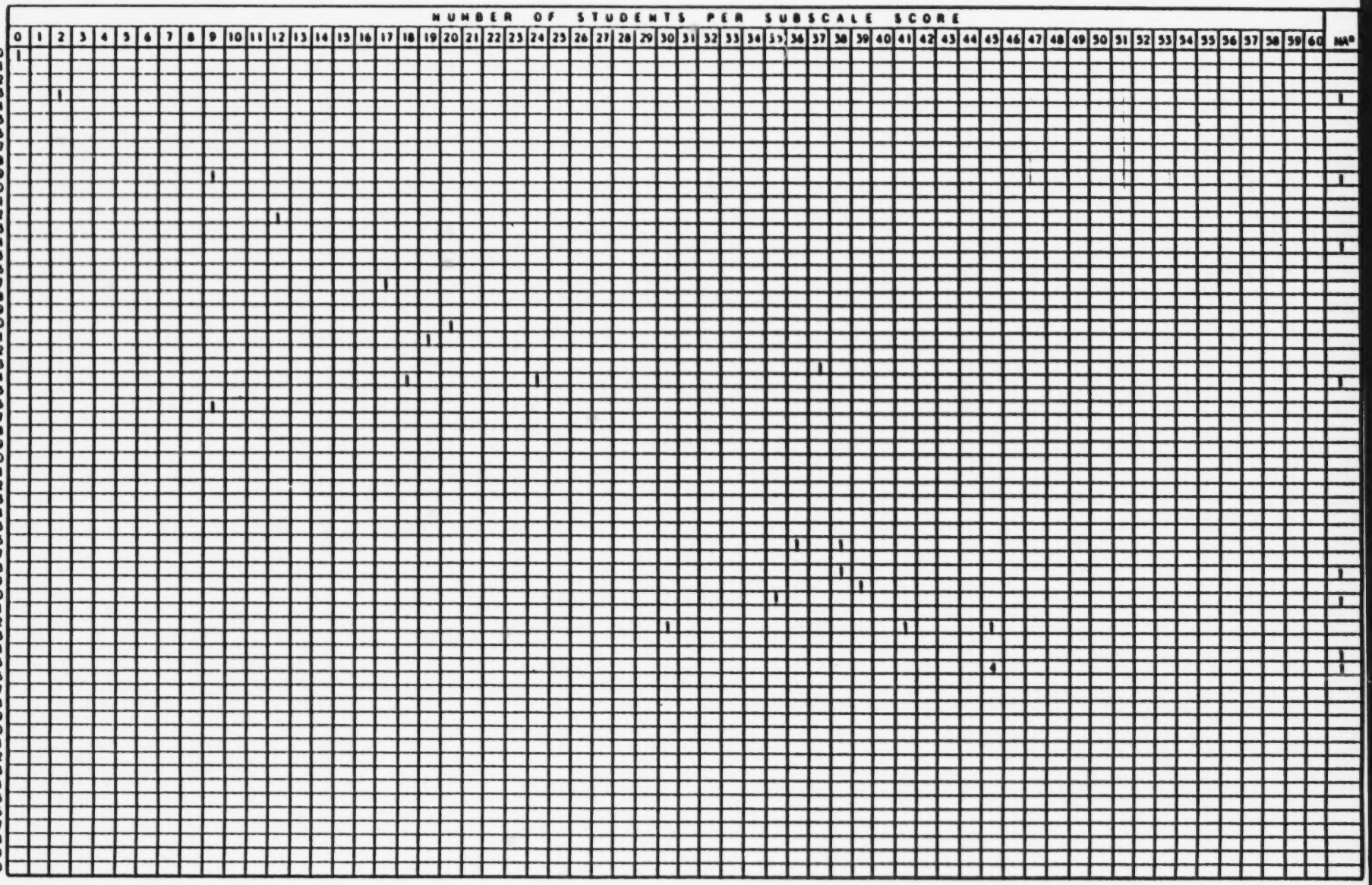
TABLE 9 (continued)

Subscale Score	Data Sources	
	Number of Students According to Themselves	Number of Students According to Their Parents
	Number of Student Self Appraisals = 24	Number of Parent Appraisals of Students = 28
	Range of Scores = 0-45	Range of Scores = 0-45
	Spread = 45	Spread = 45
	Median Score = 30	Median Score = 24

SITE: Wright State/Protest

TABLE 10

STUDENT/PARENT CONTINGENCY ANALYSIS
SIB SUBSCALE X--TIME AND PUNCTUALITY



* Not Available

SITE: Wright State/Pretest

TABLE 11

FREQUENCY AND RANGE OF STUDENT AND PARENT SCORES
SIB SUBSCALE L - MONEY VALUE

Subscale Score	Data Sources	
	Number of Students According to Themselves	Number of Students According to Their Parents
0	1	2
1		
2	1	1
3		1
.		
.		
8	1	1
10	2	1
11	1	
12	1	5
13		
14	1	1
15	2	5 (median score=15)
16	2 (median score=16)	
17	1	
18	1	2
19	3	3
20		
21	1	
22		
23	1	1
24	1	2
25		
26		1
.		
.		
30	1	1
.		
.		
35		1
36		
37		
38		1
39	1	1

TABLE 11 (continued)

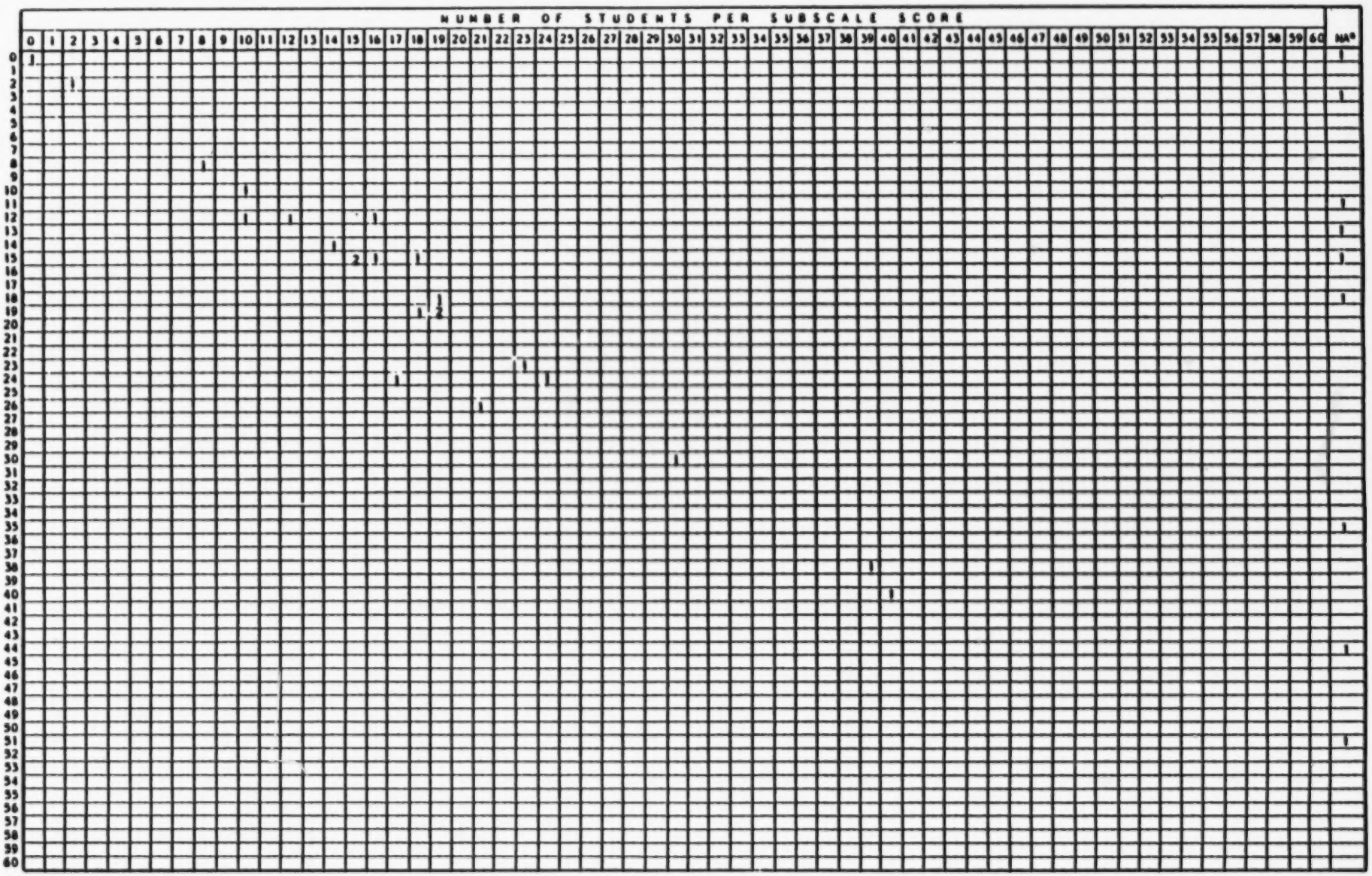
Subscale Score	Data Sources	
	Number of Students According to Themselves	Number of Students According to Their Parents
40	1	1
.		
.		
44		1
.		
.		
51		1

Number of Student Self Appraisals	= 23	Number of Parent Appraisals of Students	= 32
Range of Scores	= 0-40	Range of Scores	= 0-51
Spread	= 40	Spread	= 51
Median Score	= 16	Median Score	= 16

SITE: Wright State/Protest

TABLE 12

STUDENT/PARENT CONTINGENCY ANALYSIS
SIB SUBSCALE I--MONEY VALUE



* Not Available

SITE: Wright State/Pretest

TABLE 13

FREQUENCY AND RANGE OF STUDENT AND PARENT SCORES
SIB SUBSCALE M - WORK SKILLS

Subscale Score	Data Sources	
	Number of Students According to Themselves	Number of Students According to Their Parents
9	2	1
10		2
11		
12	1	
13		1
14		
15		
16		1
17	1	
18	1	
19		
20	1	
21	1	2
22		
23		1
24	1	3
25	1	2
26	3 (median=26)	3 (median=26)
27	2	1
28	1	2
29	1	
30	1	3
31	1	1
.		
.		
37	1	1
38		2
39		1
40	1	1
41	2	1
42	1	1
.		
.		
45		1
46		

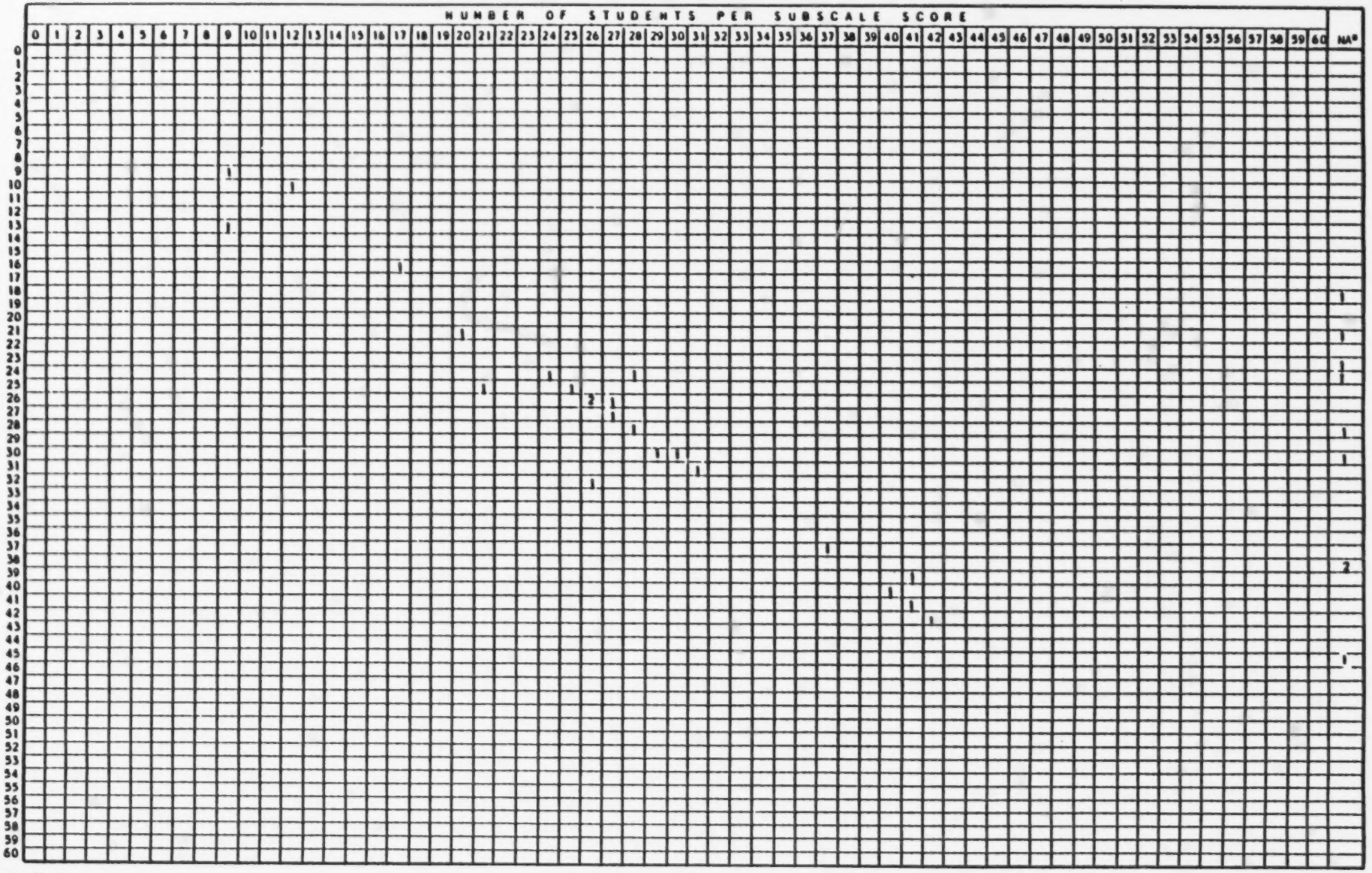
TABLE 13 (continued)

Subscale Score	Data Sources	
	Number of Students According to Themselves	Number of Students According to Their Parents
	Number of Student Self Appraisals = 23	Number of Parent Appraisals of Students = 32
	Range of Scores = 9-42	Range of Scores = 9-45
	Spread = 33	Spread = 36
	Median Score = 26	Median Score = 26

SITE: Wright State/Protest

TABLE 14

STUDENT/PARENT CONTINGENCY ANALYSIS
SIB SUBSCALE [illegible]--WORK SKILLS



* Not Available

SITE: Wright State/Pretest

TABLE 15

FREQUENCY AND RANGE OF STUDENT AND PARENT SCORES
SIB SUBSCALE N - HOME COMMUNITY ORIENTATION

Subscale Score	Data Sources	
	Number of Students According to Themselves	Number of Students According to Their Parents
6	1	1
.		
.		
9	3	8
10	1	2
11	1	
12	3	3
13		1
14		
15	1	
16		
17	1 (median=17)	
18		2 (median=18)
19	1	1
20		
21	1	1
22		
23	1	
24	1	1
25	2	2
26		1
27	1	1
28	1	1
.		
.		
33	1	1
.		
.		
36		1
.		
.		
39	2	2
40		1
.		
.		
48	1	2

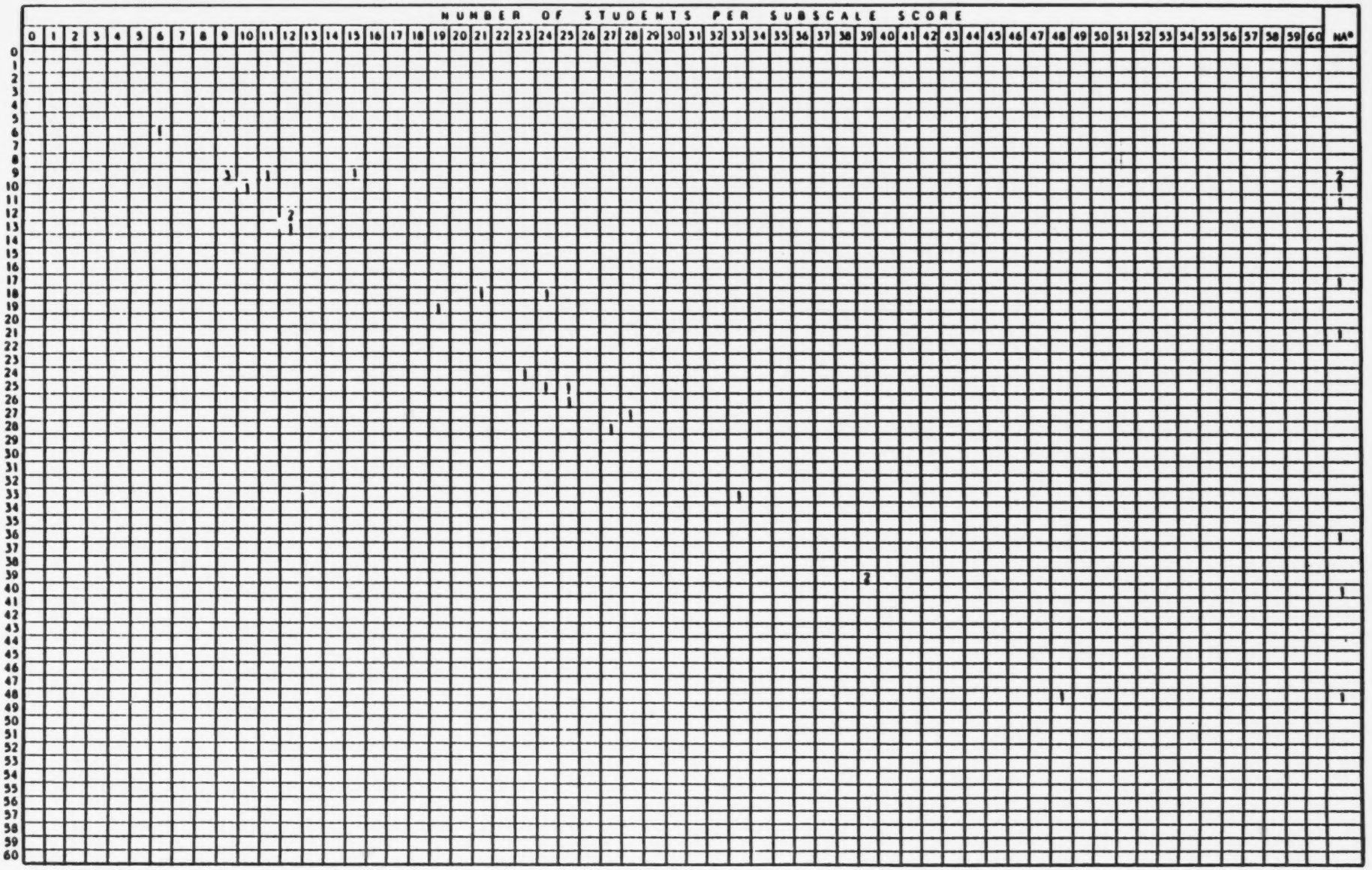
TABLE 15 (continued)

Subscale Score	Data Sources	
	Number of Students According to Themselves	Number of Students According to Their Parents
	Number of Student Self Appraisals = 23	Number of Parent Appraisals of Students = 32
	Range of Scores = 6-48	Range of Scores = 6-48
	Spread = 42	Spread = 42
	Median Score = 17	Median Score = 18

SITE: Wright State/Pretest

TABLE 16

STUDENT/PARENT CONTINGENCY ANALYSIS
SIB SUBSCALE N--HOME-COMMUNITY ORIENTATION



* Not Available

SITE: Wright State/Pretest

TABLE 17

SIB SUBTEST SCORES RANKED FROM HIGH TO LOW BY CONTENT CATEGORY

	Subtest Scores					
	Median		Range		Spread	
	Students	Parents	Students	Parents	Students	Parents
Subtests Within Categories						
Social Interaction and Communication Skills						
1. Social Interaction	39	39	30-46	25-45	16	20
2. Language Expression	34	34	19-42	16-48	23	36
3. Language Comprehension	29	29	9-47	19-48	38	29
Community Independence Skills						
4. Time and Punctuality	30	24	0-45	0-45	45	45
5. Work Skills	26	26	9-42	9-45	33	36
6. Home-Community Orientation	17	18	6-48	6-48	42	42
7. Money and Value	16	16	0-40	0-51	40	51

TABLE 18

PRE-POST TEST ANALYSIS - SIB

Student	Points Gained or Lost from Pre- to Post-Test							
	Social Interaction Subscale	Language Comprehension Subscale	Language Expression Subscale	Time, Punctuality Subscale	Money Value Subscale	Work Skill Subscale	Home/ Community Subscale	Total SIB Test
1.	+ 1	- 3	+ 1	- 1	0	- 9	+ 2	- 19
2. (Met Project Success Criteria)	[+ 2]	- 3	- 2	[+ 1]	[+ 1]	[+ 8]	- 8	- 1
3.	- 5	- 4	+ 5	+ 12	- 3	+ 1	- 3	+ 9
4. (Met Project Success Criteria)	[+ 9]	0	[+ 7]	[+ 3]	[+ 3]	[+ 6]	- 1	+ 27
Number of positively signed ranks	7	0	8	8.5	3.5	6	2	6
Number of positively signed ranks needed for significance at .062 or .125	10	6	10	10	6	10	10	10

SITE: Wright State/Pretest

TABLE 19

STUDENT ARTS ACTIVITY LOG

REACTIONS TO: Awareness Activity

N = 12 STUDENTS

Activity Results	Yes		Yes		No		No	
	Students	Parents	Students	Parents	Students	Parents	Students	Parents
Learned	3	4	8	8	1	0	0	0
Met Friends	4	4	7	7	1	1	0	0
Develop Social Skills	0	0	10	10	2	2	0	0
Develop Communication Skills	0	0	11	10	1	2	0	0
Develop Community Living Skills	0	0	4	3	5	6	3	3
Foster Integration, Affiliation in Community	1	1	3	3	6	6	2	2

SITE: Wright State

TABLE 20

STUDENT ARTS ACTIVITY LOG

REACTIONS TO: FIRST INVESTIGATION ACTIVITIES

Activity		Number of Student Participants	Helped Meet Project Goals
Theatre:	Sesame Street Production	1	Yes
	Animal Farm Production	4	No
	Springfield Play	1	Yes
	Don Juan Play	2	No
	Fairborn Play Rehearsal	3	No
	Romeo and Juliet Production	1	Yes
Art:	Festival	1	Yes
	Exhibit	1	Yes
	Institute Visit	1	Yes
	Clay Activity	1	Yes
Music:	Music Makers Show	1	Yes
	Opera	3	Yes
	Dance Production	1	No

SITE: Wright State

TABLE 21

STUDENT ARTS ACTIVITY LOG

REACTIONS TO: SECOND INVESTIGATION ACTIVITIES

Activity		Number of Student Participants	Helped Meet Project Goals
Theatre:	Animal Farm Production	3	Yes
	Playhouse Rehearsal	1	Yes
	Sesame Street Production	1	Yes
	Puppet Show	3	Yes
	Fairborn Play Rehearsal	1	Yes
Art:	Museum Visit	1	Yes
	Clay Studio Visit	1	Yes
Music:	Band Concert	3	Yes
Dance:	Dance Production	1	Yes

SITE: Wright State

TABLE 22

STUDENT ARTS ACTIVITY LOG

REACTIONS TO: THIRD INVESTIGATION ACTIVITIES

Activity		Number of Student Participants	Helped Meet Project Goals
Theatre:	Animal Farm Production	2	Yes
	Property Condemned-Play	3	No
	Theatre Days in Hollywood	1	Yes
Art:			
Music:	Dayton Opera	3	Yes

SITE: Wright State

TABLE 23

STUDENT ARTS ACTIVITY LOG

REACTIONS TO: FOURTH INVESTIGATION ACTIVITIES

Activity		Number of Student Participants	Helped Meet Project Goals
Theatre:	Fairborn Dress Rehearsal	1	Yes
	Property Condemned	1	Yes
	Animal Farm	2	Yes
	A Day in Hollywood	2	No
Art:	Clay Activity	1	No
Music:	Christmas Pageant	1	Yes
Dance:	Dance/Gymnastics Academy	1	Yes

SITE: Wright State

TABLE 24

STUDENT ARTS ACTIVITY LOG

REACTIONS TO: FIRST EXPLORATION ACTIVITY

Activity		Number of Student Participants	Helped Meet Project Goals
Theatre:	Play Rehearsal	1	Yes
Art:	"We Care" Art Class	1	Yes
Music:	Dayton Opera	2	Yes
Dance:	Dance Rehearsal	1	Yes

SITE: Wright State

TABLE 25

STUDENT ARTS ACTIVITY LOG

REASONS FOR TESTING DELAYS AND NON-PARTICIPATION

Reasons For Delays, Etc.	Number Of Times Mentioned Mentioned Or Number Of Students Affected
1. Transportation to art activity lacking	5
2. Parents wouldn't permit attendance of student	5
3. Student too low functioning to participate	4
4. Student over age of 22	4
5. Student moved or left home	2
6. Tester was delayed or misunderstood directions	2
7. Student unavailable - under treatment	1
8. Student untraceable	1
9. Student didn't show up for testing	1
10. Parents untraceable	3
11. No one home when tester showed up for testing	1
12. No available exploration activities seen appropriate	1

APPENDIX B

DATA TABLES FROM END OF PROJECT ANALYSIS

TABLE 1

Student Profile - Frequency of Students by Age and Location

	Location		
Age	Wright State	Trinity 1	Trinity 2
15			
16			
17	1		1
18	4		
19	6		2
20	6		1
21	2	4	2
22	6	2	
23	3		
24	1		
25	0		
26	1		
46	1		
Unknown	1	17	15
Total	32	23	21
Range =	17-46	21-22	17-21
Average =	21	21	19

TABLE 2

Student Profile - Frequency of Students
By Number of Siblings and Location

Number of Siblings	Location		
	Wright State	Trinity 1	Trinity 2
0	2	1	
1	6	1	2
2	4	2	2
3	4	2	1
4	2	5	
5	4		
6	2		1
7	2		
8	1		
9	1		
Unknown	4	12	14
Total	32	23	20
Average =	3	4	2

TABLE 3

Student Profile - Frequency of Students by Extracurricular Activity, Previous History, and Location

Activity	Location					
	Interested			Involved		
	Wright State	Trinity 1	Trinity 2	Wright State	Trinity 1	Trinity 2
Music						
Choir	5	2		5	3	1
Musicals	4	3			3	
Dancing	4	2		4	5	
Organ/Piano/Voice				1	2	
Marching Band				1		
Listening to Music		1			4	
Music (Rock) Concerts		1			1	
Ballet						1
Total	13	9		11	18	2
Art						
Drawing	1					
Painting	1					
Visual Arts	1			1		1
Crafts	1				1	1
Art Classes				5		
Photography				3		
Ceramics				1	1	
Needlepoint					1	
Museums						4
Total	4			10	3	6
Theatre						
Plays	1	3	1	6	8	1
Drama Group					1	
Movies		1	1		1	4
Total	1	4	2	6	10	5

TABLE 4

Score Shift by SIB Scale, Number of Participants, and Location

Activity	Score Shift Increased According to Parent, Only			Score Shift Increased According to Student, Only			Increased According to both Parent and Student			Total
	Wright State	Trinity 1	Trinity 2	Wright State	Trinity 1	Trinity 2	Wright State	Trinity 1	Trinity 2	
Social Interaction	3	4	-	2	2	5	7	-	-	23
Language Comprehension	1	7	1	1	-	3	8	-	2	23
Language Expression	4	2	-	2	1	2	4	1	3	19
Time/Punctuality	4	1	1	2	2	6	4	2	4	26
Money/Value	1	2	-	2	3	3	7	3	2	23
Work Skills	1	4	-	2	1	4	10	4	4	30
Home/Community	1	1	1	3	1	2	10	2	1	22

TABLE 5

Amount of Improvement by Number of Participants, Location, And SIB Subscale

SIB Subscale/Location	Score Increase +1	+2	+3	+4	+5	+6	+7	+8	+9	+10
Wright State										
Social Interaction		2	1		1	2				
Language Comprehension	1		2	1	2				1	1
Language Expression	1	2	1	1	1	1	1			
Time/Punctuality	1			1					1	3
Money/Value			1				3	2	1	
Work Skills		1		1	2			2	2	
Home/Community	1	1			3	1	1	1	1	1
Trinity 1										
Social Interaction										
Language Comprehension										
Language Expression										
Time/Punctuality	1				1		1			1
Money/Value				1			1			1
Work Skills							1	1	1	
Home/Community							1	1	1	
Trinity 2										
Social Interaction										
Language Comprehension							1			1
Language Expression										3
Time/Punctuality	3							1		1
Money/Value										2
Work Skills					2	1				
Home/Community					1	1				

TABLE 6

SIB Results - Scores by Data Source and Location

	According to the Students						According to their Parents					
	Pretest			Posttest			Pretest			Posttest		
	WS	T1	T2	WS	T1	T2	WS	T1	T2	WS	T1	T2
Social Interaction												
Number of Appraisals	30	19	14	14	17	18	30	16	14	18	16	13
Range of Scores	30-46	8-48	15-35	36-48	10-47	10-48	32-45	10-45	15-36	33-48	13-47	8-21
Spread	16	40	20	12	37	38	13	35	21	15	24	13
Median	39	29	25	40	15	15	39	35	21	40	33	13
Language Comprehension												
Number of Appraisals	29	17	15	15	22	13	32	16	14	15	16	18
Range of Scores	9-47	12-46	9-24	23-48	9-44	15-36	9-48	9-43	9-24	26-48	12-48	9-18
Spread	38	34	15	25	35	21	39	34	15	22	36	9
Median	29	24	19	30	15	15	29	27	20	28	26	15
Language Expression												
Number of Appraisals	23	17	13	15	16	15	32	18	14	17	16	15
Range of Scores	19-45	6-50	0-25	30-45	8-39	13-37	16-48	8-39	0-25	27-48	6-51	6-13
Spread	26	44	25	15	31	24	22	33	2	21	45	7
Median	32	26	22	35	15	15	34	31	22	33	27	12
Time and Punctuality												
Number of Appraisals	26	17	14	15	17	29	32	16	15	21	19	21
Range of Scores	0-45	1-45	0-21	12-45	6-48	0-45	1-45	0-44	2-21	9-45	0-45	6-15
Spread	45	44	21	33	42	45	44	44	19	36	45	9
Median	30	21	12	36	12	24	26	33	12	33	15	9
Money Value												
Number of Appraisals	27	17	14	19	17	14	33	16	14	16	17	16
Range of Scores	0-40	0-37	0-13	9-48	5-33	0-18	0-48	0-31	6-21	7-28	0-40	6-14
Spread	40	37	13	39	28	18	48	31	15	21	40	8
Median	16	9	15	18	11	15	15	15	13	18	12	8
Work Skills												
Number of Appraisals	27	17	14	15	17	14	33	16	14	19	17	14
Range of Scores	9-42	3-46	9-23	19-45	6-37	6-24	9-45	6-37	9-24	21-46	9-48	9-16
Spread	33	43	14	26	31	18	36	31	15	25	39	8
Median	26	17	15	29	13	15	26	26	15	28	21	12
Home/Community Orientation												
Number of Appraisals	28	12	14	19	12	14	31	12	14	17	12	14
Range of Scores	6-48	2-40	6-25	9-45	6-39	9-15	6-48	6-24	6-22	9-45	6-36	2-16
Spread	42	38	19	36	33	6	42	18	16	36	30	14
Median	17	12	15	22	10	13	24	12	13	20	12	10

Legend

WS = Wright State (Site 1)
T1 = Trinity, first group
T2 = Trinity location, second group

TABLE 7

Overall Score Shifts by Location

Location	Students Who Increased		Students Who Decreased	
	Parent	Student	Parent	Student
Wright State	14	11	5	8
Trinity 1	9	7	7	9
Trinity 2	2	7	12	7
Totals	25	25	24	24

TABLE 8

Number of Students by Activity Type and Amount

Type of Activity	Amount of Activities 1	2	3	4	5	6	7	8	9	10
Awareness (orientation meeting)										
Wright State	27									
Trinity 1	23									
Trinity 2	18									
Investigation										
Wright State	2	1	8	8	4		1			
Music/Dance	11	2	2							
Theatre	9	6	4	4						
Art/Pottery/Crafts	4	3	2							
Festivals	1									
Expression	1									
Visual Arts		1								
Other										
Trinity 1		2	10	3	5	1				
Music/Dance	12	2								
Theatre	15	5								
Art/Pottery/Crafts	8	1								
Festivals/Presentations	7	1								
Museums	6	5								
Visual Arts/Movies	1									
Other										
Trinity 2					4	12	4			
Music/Dance			3	15						
Theatre	19									
Art/Pottery/Crafts										
Festivals/Presentations										
Museums										
Visual Arts/Movies	13	5								
Other										

TABLE 8
(continued)

Number of Students by Activity Type and Amount

Type of Activity	Amount of Activities 1	2	3	4	5	6	7	8	9	10
Exploration										
Wright State	3	5	7	1	3	1				1
Music/Dance	5									
Theatre	8	3	2	2		1				
Art/Pottery	7	4	1							
Festivals										
Expression	6									
Visual Arts	3	1								
Other										
Trinity 1	5	6		2	2					
Music/Dance	3	1								
Theatre	5	5		2						
Art/Pottery		1								
Festivals	1									
Museums/Galleries		1								
Visual Arts										
Other	2									
Trinity 2		1	1							
Music/Dance	2									
Theatre	1									
Art/Pottery	1									
Festivals										
Museums/Galleries	1									
Visual Arts										
Other										

TABLE 8
(continued)

Number of Students by Activity Type and Amount

Type of Activity	Amount of Activities 1	2	3	4	5	6	7	8	9	10
Integration										
Wright State	3	3	4	6	2		2			
Music/Dance	5	1								
Theatre	10	4	1	1						
Art/Pottery/Crafts	9	3	2	1						
Festivals										
Museums/Galleries										
Visual Arts	1	4								
Other	1									
Trinity 1	3									
Music/Dance										
Theatre	3									
Art/Pottery										
Festivals										
Museums/Galleries										
Visual Arts										
Other										
Trinity 2										
Music/Dance										
Theatre										
Art/Pottery										
Festivals										
Museums/Galleries										
Visual Arts										
Other										

TABLE 9

Arts Activities - Wright State

Type of Activity	Number Attending	Learning Yes	Learning No	Meeting Friends Yes	Meeting Friends No	Social Skills Yes	Social Skills No	Communication Skills Yes	Communication Skills No	Community Living Skills Yes	Community Living Skills No	Community Integration Yes	Community Integration No
Awareness													
Home visit, music	1	1		1		1		1		1		1	
Orientation meeting	22	20	2	17	5	14	8	16	6	12	10	11	11
Art exhibit	1	1		1		1		1		1		1	
Music makers performance	1	1		1		1		1			1		1
Investigation													
Sesame Street theatre production	2	2		2		2		2			2		2
Guitar playing	1	1		1		1		1		1		1	
Arts program (display visit)	3	2	1	2	1	3		2	1	1	2	1	2
Animal Farm theatre	9	9		7	2	7	2	8	1	4	5	6	3
Playhouse rehearsal	3	3		3		3		3		3		3	
Play dress rehearsal	4	4		3	1	4		4		4		4	
Band concert	3	3		3		3		2	1	1	2	1	2
Puppet show	3	3		3		3		3		2	1	2	1
Don Juan theatre	2	1	1	1	1		2		2		2		2
Property Condemned theatre	2	2		1	1	2		2			2		2
Holiday Theatre Production	1	1			1	1			1	1		1	
Wizard of Oz Theatre	6	6		6		6		6		4	2	5	1
Sweet Corn Festival	1	1		1		1		1		1		1	
Opera	3	3		2	1	2	1	2	1	1	2		3
Dance & Gymnastics Company	2	2			2	2		2		2		2	
Dance performance	2	2		2		2		2		1	1	1	1
Walt Disney World on Ice	1	1		1		1		1		1		1	
Playhouse production	3	2	1	3		3		3		3		2	1
Expressive workshop	1	1		1		1		1		1		1	
Art museum visit	2	1	1	1	1	1	1	2			2		2
Clay activity	3	2	1	2	1	3		2	1		3		3
Drama workshops	1	1		1		1		1			1		1
Romeo & Juliet play	1	1		1		1		1		1		1	
Visual arts workshop	1	1		1		1		1			1		1
Exploration													
Art class	2	2		2		2		2		2		1	1
Wizard of Oz theatre	2	2		2		2		2		1	1	2	
Drama Workshop	4	4		3	1	3	1	3	1	2	2	3	1
Puppet show	7	7		7		7		7		7		7	
Opera	3	3		3		3		3		2	1	2	1
Play rehearsal	8	7	1	8		6	2	7	1	1	7	4	4
Art workshop	6	5	1	5	1	4	2	5	1	2	4	2	4
Chorus production	1	1		1		1		1		1			1
Visual arts workshop	9	9		9		9		8	1	3	6	1	8
Set painting	7	7		7		7		7		7		7	

TABLE 9
(continued)

Arts Activities - Wright State

Type of Activity	Number Attending	Learning Yes	Learning No	Meeting Friends Yes	Meeting Friends No	Social Skills Yes	Social Skills No	Communication Skills Yes	Communication Skills No	Community Living Skills Yes	Community Living Skills No	Community Integration Yes	Community Integration No
Exploration (continued)													
Play production	21	21		20	1	20	1	20	1	20	1	19	2
Expressive Workshop	5	5		5		5		5		5		5	
Affairs of art production	4	4		4		4		4		4		4	
Clowns production	2	2		2		2		2		2		1	1
Art Center visit	2	2		1	1	1	1	2			2		2
Dance concert	2	2		1	1	1	1	1	1	1	1	2	
Creative arts workshop	1	1		1		1		1		1		1	
Integration													
Rolling Rock theatre	1	1		1		1		1		1		1	
Movement workshop	4	4		4		4		4		4		4	
Puppet workshop	7	7		7		7		7		7		7	
Art show	4	4		4		4		4		3	1	3	1
Drama workshop	2	2		2		2		2		2			2
Visual arts workshop	8	8		8		8		8		8		6	2
Set painting	10	9	1	9	1	9	1	9	1	8	2	8	2
Art workshop	9	8	1	8	1	8	1	8	1	7	2	6	3
Opera production	1	1		1		1		1			1		1
Play rehearsal	2	2		2		2		2		1	1	2	
Theatre production	10	10		10		9	1	9	1	9	1	9	1
Fair outing	1	1		1		1		1		1		1	
Arts production	1	1		1		1		1		1		1	
Theatre workshop	1	1		1		1		1		1		1	
Dance review	1	1		1		1		1		1		1	
Clowns performance	1	1		1		1		1		1			1

TABLE 10

Arts Activities - Trinity 1

Type of Activity	Number Attending	Learning		Meeting Friends		Social Skills		Communication Skills		Community Living Skills		Community Integration	
		Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
Awareness													
Orientation meeting	22	19	3	19	3	19	3	19	3	14	8	14	8
Investigation													
Air & Space museum	9	9		9		9		9		9		9	
Art museum	9	8	1	9		9		8	1	8	1	8	1
Art festival	10	10		9	1	9	1	10		9	1	9	1
Theatre	18	18		18		18		18		17	1	18	
Musical ensemble	7	7		7		7		7		7		7	
Mime show	4	4		3	1	4		4		4		4	
Ballet	1	1		1		1		1		1		1	
Musical tour	2	2		2		2		2		2		2	
Ice show	3	3		3		3		3		3		3	
Dance troupe	3	3		3		3		3		3		3	
Travel movie	2	2		2		2		2		2		2	
Music/Concert	1	1		1		1		1		1		1	
Sculpture Garden	1	1		1		1		1		1		1	
Street art fair	1	1		1		1		1		1		1	
Talent exhibition	1	1		1		1		1		1		1	
Exploration													
Theatre	20	20		20		19	1	19	1	20		19	1
Sing along	2	2		2		2		2		2		2	
Ballet	4	4		4		4		4		4		4	
Folklife Festival	1	1		1		1		1			1		1
Arts Center	1	1		1		1		1		1		1	
Art Gallery	2	2		2		2		2		2		2	
Movie	1	1		1		1		1		1		1	
Museum	1	1		1		1		1		1		1	
Interpretation													
Community arts theatre	2	2		2		2		2		2		2	

TABLE 11

Arts Activities - Trinity 2

Type of Activity	Number Attending	Learning Yes	Learning No	Meeting Friends Yes	Meeting Friends No	Social Skills Yes	Social Skills No	Communication Skills Yes	Communication Skills No	Community Living Skills Yes	Community Living Skills No	Community Integration Yes	Community Integration No
Awareness	20	20		20		20		20		20		20	
Investigation													
Music production	20	20		20		20		20		20		20	
Dance therapy	57	57		57		57		57		57		57	
Musical	2	2		2		2		2		2		2	
Visual arts	21	21		21		21		21		21		21	
Drama/Clown Art	19	19		19		19		19		19		19	

TABLE 12

Unanticipated Outcomes - Negative
Frequency of Comments in Monthly Status Reports by Site

Comments	Wright State	Trinity
1. More parent support would have been helpful	12	
2. Some activities lacked attendance	19	
3. Transportation problems thwarted many project events	7	1
4. Volunteers could not be relied on as much as initially hoped for (especially to transport students)		2
5. Finding and motivating participation of students through their school--a slow and ineffective vehicle to access parents		2

TABLE 13

Unanticipated Outcomes - Positive
Frequency of Comments in Monthly Status Reports by Site

	Comments	Wright State	Trinity
1.	Development of parent support group	1	
2.	Project students placed as theatre ushers and ticket personnel	1	
3.	First ride on a subway for several project students		1
4.	Request by one student to attend the university	1	
5.	Establishment of ongoing movement/dance group	1	
6.	Received 50 percent price reduction privileges with an art group	1	
7.	Contact with team members built positive relationships/ friendships	13	
8.	Project seemed to increase social skills	13	
9.	Eight students qualified to participate in 7-week summer performing arts project		1
10.	Three students received summer jobs	1	
11.	A mime and movement group for the students to be continually involved in grew out of the project	1	
12.	Support was gained from community arts group because of the project	1	
13.	Parent guardians got better at providing transportation to special events	1	
14.	A parent support group has evolved because of the project. They meet together informally, and with project personnel	1	
15.	Project participants performed at an arts festival and appeared on public television as an offshoot of the project		

APPENDIX C

DATA COLLECTION INSTRUMENTS AND PROCEDURES

ARTS FOR TRANSITION PROJECT

RESEARCH AND EVALUATION PLAN

Instrument*	Completed by Whom	When	Analyzed According to
1. Scales of Independent Behavior (SIB) . Social interaction . Language comprehension . Language expression . Time, punctuality . Money and value . Work skills . Community orientation	1. Data collector during separate interviews with each student and parent(s) of each student. The same data collector to collect data from all SIB administrations for a given student.	1. At the beginning of the project, and again at the end of each project year per student	1. Change scores and relative performance indices on items and clusters of items represented as frequencies, percentages, and results of nonparametric significance tests. Criteria for success: At least 51 percent of the projects' student participants will improve on a majority (three-fifths) of the SIB items according to their own perceptions, as well as to their parents' perceptions.
2. Student Profile	2. Data collection during interviews with each student and parent(s) of each student.	2. At the same time that the SIB is administered at the beginning of each project year.	2. Descriptive background information on interests and experiences.
3. Model Development/ Implementation Assessment	3. Site team members during phone interviews with project staff (investigator and/or director)	3. Monthly, as of the model development meeting	3. Descriptive statistics of content analyses regarding implementation successes, problems, and solutions.
4. Model Revision Log	4. Faculty member-in-charge and site team members	4. Yearly, at the end of each project year	4. Q-sort of successes and activities or steps that need revision for elaboration in subsequent user's guide.
5. Student Arts Activity Log	5. University site team members maintain and update one log sheet per student in a centralized ring binder notebook	5. Ongoing, by interviewing each student and parents whenever the student completes an arts activity	5. Nonparametric chi-square and sign tests of any significant differences between parent and student perception of activity effectiveness. Criteria for success: Each student participant will complete four investigatory, two exploratory, and one integrative arts activity through the project.

* In addition, all team members should maintain file notes, memos, archival items, and program artifacts that reflect on anticipated, as well as unanticipated, project results--both positive and otherwise.

1. SCALES OF INDEPENDENT BEHAVIOR (SIB)

Summary Of Assessment Results Form

Student Name: _____

(Maintain one sheet per student)

Purpose:	The SIB is a standardized instrument that will evaluate the project in a summative manner by substantiating whether the participants in the Arts for Transition program improved their social, communication, and community-living adaptive behavior and functional independence skills. Administer the SIB by separately interviewing each student in person and then his or her parents/guardians in person. Use the published manual to ask the questions within the following seven subtests: . Social Interaction Subscale . Language Comprehension Subscale . Language Expression Subscale . Time and Punctuality Subscale . Money and Value Subscale . Work Skills Subscale . Home/Community Orientation Subscale
Who/When:	Project data collectors obtain the SIB results from participating students and their parents/guardians at least three times (Wright State student participants will be administered the SIB four times): before the project begins, and again at the end of each project year.
Record-keeping:	Use the printed response booklet published by DLM/Teaching Resources to record the scores of students and parents. Complete all of page 1, and the selective testing subscales on pages 3 and 4. After you have administered and recorded the scores, transfer the results to the Summary of Assessment Results Form. You should do this for each student and parent/guardian each time you have interviewed them. This form will be sent to the Principal Investigator by the Faculty-in-Charge at the end of testing during the first year of the project. If the basic level is lower than the level used for each subscale in the Summary of Assessment Results Form, you should record the level and score in the blank spaces placed above the number.
Student Profile:	You should ask the questions on this form to both students and parents/guardians the first time you administer the SIB. It will be used to develop a profile of the participants.

Summary Of Assessment Results Form

	PRETEST				END OF FIRST YEAR				END OF SECOND YEAR				END OF THIRD YEAR (Wright State Only)			
	SOCIAL INTERACTION SUBSCALE				**SOCIAL INTERACTION SUBSCALE**				**SOCIAL INTERACTION SUBSCALE**				**SOCIAL INTERACTION SUBSCALE**			
ITEM	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)
9																
10																
11																
12																
13																
14																
15																
16																
	LANGUAGE COMPREHENSION SUBSCALE				**LANGUAGE COMPREHENSION SUBSCALE**				**LANGUAGE COMPREHENSION SUBSCALE**				**LANGUAGE COMPREHENSION SUBSCALE**			
ITEM	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)
9																
10																
11																
12																
13																
14																
15																
16																
	LANGUAGE EXPRESSION SUBSCALE				**LANGUAGE EXPRESSION SUBSCALE**				**LANGUAGE EXPRESSION SUBSCALE**				**LANGUAGE EXPRESSION SUBSCALE**			
ITEM	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)
10																
11																
12																
13																
14																
15																
16																

Summary Of Assessment Results Form

TIME AND PUNCTUALITY SUBSCALE

ITEM	PRETEST: Interviewer Rating of Student (0-3)	PRETEST: Parent Rating of Student (0-3)	PRETEST: Parent Estimated Percent	PRETEST: Parent Prediction (Yes / No)	END OF FIRST YEAR: Interviewer Rating of Student (0-3)	END OF FIRST YEAR: Parent Rating of Student (0-3)	END OF FIRST YEAR: Parent Estimated Percent	END OF FIRST YEAR: Parent Prediction (Yes / No)	END OF SECOND YEAR: Interviewer Rating of Student (0-3)	END OF SECOND YEAR: Parent Rating of Student (0-3)	END OF SECOND YEAR: Parent Estimated Percent	END OF SECOND YEAR: Parent Prediction (Yes / No)	END OF THIRD YEAR (Wright State Only): Interviewer Rating of Student (0-3)	END OF THIRD YEAR (Wright State Only): Parent Rating of Student (0-3)	END OF THIRD YEAR (Wright State Only): Parent Estimated Percent	END OF THIRD YEAR (Wright State Only): Parent Prediction (Yes / No)
8																
9																
10																
11																
12																
13																
14																
15																

MONEY AND VALUE SUBSCALE

ITEM	PRETEST: Interviewer Rating of Student (0-3)	PRETEST: Parent Rating of Student (0-3)	PRETEST: Parent Estimated Percent	PRETEST: Parent Prediction (Yes / No)	END OF FIRST YEAR: Interviewer Rating of Student (0-3)	END OF FIRST YEAR: Parent Rating of Student (0-3)	END OF FIRST YEAR: Parent Estimated Percent	END OF FIRST YEAR: Parent Prediction (Yes / No)	END OF SECOND YEAR: Interviewer Rating of Student (0-3)	END OF SECOND YEAR: Parent Rating of Student (0-3)	END OF SECOND YEAR: Parent Estimated Percent	END OF SECOND YEAR: Parent Prediction (Yes / No)	END OF THIRD YEAR (Wright State Only): Interviewer Rating of Student (0-3)	END OF THIRD YEAR (Wright State Only): Parent Rating of Student (0-3)	END OF THIRD YEAR (Wright State Only): Parent Estimated Percent	END OF THIRD YEAR (Wright State Only): Parent Prediction (Yes / No)
7																
8																
9																
10																
11																
12																
13																
14																
15																
16																
17																

WORK SKILLS SUBSCALE

ITEM	PRETEST: Interviewer Rating of Student (0-3)	PRETEST: Parent Rating of Student (0-3)	PRETEST: Parent Estimated Percent	PRETEST: Parent Prediction (Yes / No)	END OF FIRST YEAR: Interviewer Rating of Student (0-3)	END OF FIRST YEAR: Parent Rating of Student (0-3)	END OF FIRST YEAR: Parent Estimated Percent	END OF FIRST YEAR: Parent Prediction (Yes / No)	END OF SECOND YEAR: Interviewer Rating of Student (0-3)	END OF SECOND YEAR: Parent Rating of Student (0-3)	END OF SECOND YEAR: Parent Estimated Percent	END OF SECOND YEAR: Parent Prediction (Yes / No)	END OF THIRD YEAR (Wright State Only): Interviewer Rating of Student (0-3)	END OF THIRD YEAR (Wright State Only): Parent Rating of Student (0-3)	END OF THIRD YEAR (Wright State Only): Parent Estimated Percent	END OF THIRD YEAR (Wright State Only): Parent Prediction (Yes / No)
7																
8																
9																
10																
11																
12																
13																
14																
15																
16																

Summary of Assessment Results Form

	PRETEST				END OF FIRST YEAR				END OF SECOND YEAR				END OF THIRD YEAR (Wright State Only)			
	HOME/COMMUNITY ORIENTATION SUBSCALE				HOME/COMMUNITY ORIENTATION SUBSCALE				HOME/COMMUNITY ORIENTATION SUBSCALE				HOME/COMMUNITY ORIENTATION SUBSCALE			
ITEM	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)	Interviewer Rating of Student (0-3)	Parent Rating of Student (0-3)	Parent Estimated Percent	Parent Prediction (Yes / No)
9																
10																
11																
12																
13																
14																
15																
16																

Date of Administration ___-___-___

Name of Interviewer _____

Date of Administration ___-___-___

Name of Interviewer _____

Date of Administration ___-___-___

Name of Interviewer _____

Date of Administration ___-___-___

Name of Interviewer _____

2. STUDENT PROFILE

STUDENT NAME _____

Purpose: The Student Profile will provide information on the background and interests of each of the Students.
Directions: Ask these questions (except number 1) to both students and parents/guardians. Ask number one only to parents.
Who/When: The members of the data collection time will complete this form at the same time that the SIB is administered each project year.

1. Names and ages of brothers, sisters, other persons living in the household:

Name	Age

2. Non-academic school interests (e.g., school club, choir, athletics):

Student Response	Parent/Guardian Response

3. Types of previous involvement in community-based activities (e.g., bowling, softball, neighborhood "clean up" project):

Student Response	Parent/Guardian Response

4. Types of previous involvement in arts-related experiences (photography club, art class, attendance at threatre/dance performance) and attitude towards each experience:

Student Response		Parent/Guardian Response	
Experience	Attitude	Experience	Attitude

5. MODEL DEVELOPMENT/IMPLEMENTATION ASSESSMENT

Steps Required for Program Model Development/Implementation

Purpose: The Model Development/Implementation Assessment is an instrument to catalog and judge thoroughly and accurately each arts activity (by stage of involvement), as well as the implementation steps for each activity in order to develop and articulate a transferable program model that uses the arts with handicapped youth as a transition from school to the community.

Directions: With the project's investigator and director, review the list of anticipated steps required for program model development/implementation. Then, on a regular basis throughout the project, mark whether the step was completed and on time, and jot brief notes about problems plus solutions in implementing the step.

Who/When: The faculty member-in-charge and the site team members will review steps at model development meetings. Changes can be made as needed during this meeting. The Project Director will, on a monthly basis, call site team members to conduct telephone interviews for purposes of recording steps and making changes as needed.

ACTIVITIES	TIME FRAME	PERSONS INVOLVED*	COMPLETION DATE	PROBLEMS	SOLUTIONS
Preparation					
1.0 Select staff	Month 1 (Oct.)	F	/ /		
2.0 Conduct orientation with staff	Month 2 (Nov.)	F, Staff	/ /		
3.0 Establish liaison with community groups and recreational arts programs	Month 2 (Nov.)	F, TL, IT	/ /		
3.1 Compile a list of community groups		TL, IT	/ /		
3.2 Inform community groups of program		F, TL, IT	/ /		
3.3 Solicit volunteer support from community groups		TL, IT	/ /		
3.4 Compile a list of community arts facilities/programs		TL, IT	/ /		
3.5 Inform staff of community arts facilities/programs about program participation		F, TL	/ /		
3.6 Solicit participation of staff of community arts facilities/programs		F, TL	/ /		
3.7 Provide training for participating staff of community arts facilities/programs					
4.0 Establish liaison with secondary schools that have moderately mentally handicapped students to participate	Month 2 (Nov.)	F, TL	/ /		
4.1 Contact local or regional administrators/superintendents to inform them of program and obtain list of potential participating schools		F, TL	/ /		
4.2 Visit principals of potential schools to establish interest in participation		F, TL	/ /		
4.3 Finalize selection of participating school(s)		F, TL	/ /		
5.0 Select sample of moderately mentally handicapped youth in their last year of high school	Month 2 (Nov.)	F, TL	/ /		
5.1 Work with administrators/principals at school(s) to select sample students and parents		TL	/ /		
6.0 Prepare informational materials/letters on program for families and students, school systems and arts programs	Months 1 and 2 (Oct., Nov.)	F, TL	/ /		
6.1 Prepare forms to obtain potential permission for student participation		TL	/ /		
7.0 Confirm participation of families in program	Month 2 (Nov.)	TL, IT	/ /		
7.1 Send letter and informational materials to families		F, TL	/ /		
7.2 Make telephone calls to confirm participation in program and attendance at orientation meeting		TL, IT	/ /		

* F = Faculty-In-Charge TL = Team Leader IT = Implementation Team

	ACTIVITIES	TIME FRAME	PERSONS INVOLVED*	COMPLETION DATE	PROBLEMS	SOLUTIONS
	Development/Implementation of Awareness Stage of Program Model					
8.0	Prepare for orientation meeting for students, families, teachers	Month 3 (Dec.)	F, TL, IT	/ /		
8.1	Arrange meeting logistics (i.e., site with space for small group meetings, audiovisual equipment, refreshments)		TL	/ /		
8.2	Prepare materials for students that describe project, responsibilities		TL, IT	/ /		
8.3	Identify representatives from several arts programs to make presentations/demonstrations	Month 3 (Dec.)	F, TL, IT	/ /		
8.4	Develop procedure and written form for student use in selection of programs for investigation		TL	/ /		
8.5	Assign students to team member		TL	/ /		
8.6	Make transportation arrangements where necessary for families and students to come to meeting		TL, IT	/ /		
9.0	Conduct orientation meeting for students, families, teachers	Month 3 (Dec.)	F, R TL, IT,	/ /		
9.1	Meet with small groups following large group orientation for students to select approximately four programs they wish to investigate		TL, IT	/ /		
9.2	Inform families, students, teachers, of: next stage of program model, who will contact student to finalize arrangements, and when contact will be made		TL, IT	/ /		
	Development/Implementation of Investigation Stage of Program Model					
10.0	Confirm and select community volunteers to assist with transportation, accompanying students to programs, contacting students to finalize arrangements	Month 4 (Jan.)	TL, IT	/ /		
10.1	Assign specific tasks and/or students to community volunteers		TL, IT	/ /		
11.0	Finalize arrangements with community arts programs for student visitation	Month 4 (Jan.)	V, TL, IT,	/ /		
11.1	Make a written schedule for project team, students, and parents of program visitations		TL	/ /		
11.2	Finalize transportation, other details of visitations		TL, IT	/ /		
12.0	Accompany students to their chosen programs	Months 4 and 5 (Jan., Feb.)	V, TL, IT	/ /		
12.1	Ask students, on a regular basis, their reactions to investigations of programs		TL, IT	/ /		
	Development/Implementation of Exploration Stage of Program Model					
13.0	Help students select two programs to explore in depth	Month 5 (Feb.)	TL, IT	/ /		
13.1	Meet individually with students to assist them in making decisions		TL, IT			
14.0	Make logistical and other arrangements for student participation in selected programs	Month 5 (Feb.)	V, TL, IT	/ /		
14.1	Make a written schedule for project team, students, and parents of program explorations		TL	/ /		
14.2	Finalize transportation, other details of exploration activities		V, TL, IT	/ /		
15.0	Contact students and staff from selected arts programs on a regular basis to find out perceptions and reactions and general well-being	Months 5 and 6 (Feb., Mar.)	V, TL, IT	/ /		

* F = Faculty-in-Charge TL = Team Leader IT = Implementation Team R = Representative from arts programs V = Volunteers

ACTIVITIES	TIME FRAME	PERSONS INVOLVED*	COMPLETION DATE	PROBLEMS	SOLUTIONS
Development/Implementation of Integration Stage of Program Model					
16.0 Help students select one art area on which to concentrate for an extended period of time	Month 6 (Mar.)	TL, IT	/ /		
17.0 Contact selected arts programs' staff to ensure smooth transition	Month 6 (Mar.)	TL, IT	/ /		
18.0 Confirm transportation and other logistical arrangements with students and their parents/guardians	Month 6 (Mar.)	V, TL, IT	/ /		
19.0 Contact students and staff from selected arts programs and parents/guardians on a regular basis to find out perceptions, reactions, and general well-being	Months 6-12 (Mar.-Sep.)	TL, IT	/ /		
Arrangement/Implementation of Culminating Arts Experience					
20.0 Arrange with students and staff of arts programs to present a culminating activity	Month 11 (Aug.)	TL, IT	/ /		
21.0 Select site for arts experience	Month 11 (Aug.)	F, TL	/ /		
22.0 Make logistical arrangements, refreshment selection, audiovisual preparations for event	Month 11 (Aug.)	TL, IT	/ /		
23.0 Develop promotional materials to publicize event in the community	Month 12 (Sep.)	F, TL	/ /		
24.0 Inform families, friends, teachers, volunteers, and community groups of event	Month 12 (Sep.)	F, TL, IT	/ /		
25.0 Arrange for recording of event (photographs, videotapes, film) to share with students and families and volunteers at a later date	Month 12 (Sep.)	F, TL	/ /		
26.0 Hold culminating arts experience event	Month 12 (Sep.)	All project team members	/ /		

* F = Faculty-In-Charge TL = Team Leader IT = Implementation Team R = Representative from arts programs V = Volunteers

4. MODEL REVISION LOG

Purpose: The Model Revision Log summarizes model effectiveness and refinements during formative periods of the project. The log includes divisions made on the basis of the activity assessments recorded on the model implementation form. This information will form a user's guide to help other communities implement such a program.

Directions: Review the Model Development/Implementation #2--Steps Required for Program Model Development/Implementation. In retrospect, consider which development/implementation steps should be revised, deleted, or added for the most successful integration of moderately handicapped youth into community recreational arts opportunities. List activities and steps to be modified by writing their numbers and a brief description on this Model Revision Log. Then, explain why each of these additional, substitute, and deleted steps are needed for an "ideal" implementation model.

Who/When: The site faculty member-in-charge and site team members compile this log at the end of each project year, based on a review of project operations and the previously completed Model Implementation Assessment #2--Steps Required for Program Model Development/Implementation.

DEVELOPMENT/IMPLEMENTATION STEP(S) (List number and describe)	RATIONALE (Explain each suggested change)
Revisions	
Additions	
Deletions	

APPENDIX D

LETTERS

Washington Very Special Arts

with support and assistance provided by Very Special Arts,
an educational affiliate of the John F. Kennedy Center for the Performing Arts

The Board of Directors

David Adler
Publisher
Immediate Reads

Doretta Nixson
Special Education Master Teacher
P.G. County Schools

Geri Ellen Baer
Master Arts Teacher
D.C. Public Schools
Festival Coordinator

Nicholas Cannistraro
Vice President, Advertising
The Washington Post

Master Educator
Principal
The Duke Ellington School
of the Performing Arts

Master Educator
Specialist

Master Educator
Director
Smithsonian Head Start Center

Master Educator
Director
Lorton Schools

Victoria Rogers
Director
Special Education Programs
Trinity College

Anita Smith
Executive Director
Arts Education Partnership
Education Commission of the States

James W.
Director
Maryland State Department of Education

Thomas Wolfe
Director
Kennedy Center

Dr. Louise Appell
Vice President
Macro Systems, Inc.
8630 Fenton Street, Suite 300
Silver Spring, Md. 20910

Re: Arts For Transition

Dear Louise:

I can't believe that two years have gone by already. We at Washington Very Special Arts have enjoyed working with MACRO in the Arts for Transition program the past two years. The program, in general, was quite rewarding and it left a positive impact on all of us- student participants, parents, teachers, and the project staff. Before I continue, however, I would like to indicate that the staff from MACRO, Jamie, Margie and Kate, were each very supportive and helpful throughout the life of the project.

One of the greatest rewards for us at WVSA was to actually witness personal growth and development in the student participants. From my observation of the Awareness phase of AFT, the relaxed atmosphere of the workshops generated an eagerness to learn in the students, allowing them to master specific skills without social pressures. Creativity, as you know, is so personal and each student appeared to develop a greater sense of security and confidence in making their individual artistic statements. These workshops also helped students build problem solving techniques and skills in making qualitative decisions concerning their specific social needs.

The Exploration phase, however, posed a greater challenge because it required maintaining an active coterie of volunteers which has been difficult. (We assumed that our volunteers would not find it difficult to provide ongoing service beyond 2-3 months. We were wrong. Our volunteers only wanted short-term assignments. When we finally realized this the program ran more smoothly.) Yet, on the positive side, we were able to get a significant number of students paired one-to-one with volunteers who, after the initial community outings, were quite eager to maintain an active role in the program; and have continued to do so. Several of these volunteers have made commitments to continue beyond the conclusion of the program.

Washington Very Special Arts Special Education Program • Trinity College.• Washington, D.C. 20017 (202) 939-5143

As testimony to the ability of the project to produce lasting results, comments from parents and teachers were gathered. Ms. Creola Langley, Assistant Principal, M.D. Lee School was impressed by the student participants responses to the workshops, as well as the caliber of the therapeutic/artistic nature of the workshops and the outreach community activities. She expressed an interest in making AFT a continuous year-round program at Lee. Her regret is that the school does not have adequate funding to keep the program going, but she applauded our efforts in making the AFT Program a success and, wants us to continue.

Ms. Iris Garner, teacher and special activities coordinator at Lee School is also convinced that the AFT Program has made a difference in student productivity. She said that all the students looked forward to participating in the arts workshops which enabled them to interact better with others and develop needed social skills. Several students have shown marked development in their school to community/work transition. These students have volunteers presently working closely with them taking them out to various community events and otherwise assisting in their transition into work situations. Also, their parents are extremely supportive of AFT and agree that the program has been an asset to their children and they would like to see these kinds of activities continue.

In view of the final phase of AFT Integration, we have identified several businesses who are willing to work with us to develop employment opportunities for our project participants. In fact, several students are currently gainfully employed at various locations throughout the city.

We are looking forward to developing the AFT Program further and there is a good possibility of continued funding through Very Special Arts. I will keep you informed of any new developments in our progress with continuing the program as well as our efforts to broaden our AFT audience.

In closing, I look forward to receiving a copy of the book describing the AFT model and program, and look forward anxiously to working with you again in the near future. I am assuming also that this letter will complete our portion of the Arts for Transition Program.

Sincerely,

L. Lawrence Riccio, Ed.D.

8630 fenton street
silver spring, maryland 20910
telephone (301) 588-5484

macro systems inc.

October 30, 1984

Dr. John D. Westbrook
Southwest Educational Development Laboratory
211 East Seventh Street
Austin, Texas 78701

Dear John:

We are pleased we were able to meet last week. Our discussions stimulated us to thinking about a future relationship between our Arts for Transition Project and job development/placement. We did speak with Wright State faculty members who are serving as the first year project site about inviting persons from the area Bureau of Vocational Rehabilitation to the kick-off meeting. They were quite excited about a possible connection.

We're enclosing a description of this project and some of our other efforts. Please do send us information on the Supported Employment Program and names of any sites that are experimenting with this model.

Please let us know when you're coming in town. We'd like to get together and exchange information.

Sincerely,

Louise S. Appell, Ph.D.
Jamie Goldberg

Macro Systems, Inc.

Enclosure

macro systems inc.

8630 fenton street
silver spring, maryland 20910
telephone (301) 588-5484

December 18, 1984

Ms. Carol Inman
Special Assistant to the Assistant Secretary
Office of Special Education and Rehabilitation
Services
330 C Street, S.W.
Washington D.C. 20202

Dear Ms. Inman:

We were pleased to have met with you and discussed our mutual interests. It's encouraging to see individuals like you in positions to promote new ideas and stimulate change in our schools and communities.

Thank you for suggesting names of people who can help us find a second project site in Montgomery County. We will keep you informed of our progress.

Best wishes for a happy holiday season. We are grateful for your assistance and look forward to continued dialogue.

Sincerely,

Louise Appell Jamie G. Butler

Louise S. Appell, Ph.D.
Jamie Goldberg Butler
Macro Systems, Inc.

macro systems inc.

November 28, 1984

Mr. James Bishop
Virginia School of the Performing Arts
10349 A Warwick Boulevard
Newport News, Virginia 23601

Dear Jim:

It was a pleasure talking to you about our project to help handicapped students in transition from school to the community. I am attaching a project description which you may find useful.

If I can offer any further help, please let me know.

Sincerely,

Jamie Butler

Jamie Butler
Macro Systems, Inc.

Enclosure

STATE BOARD OF VOCATIONAL EDUCATION
DIVISION OF VOCATIONAL REHABILITATION
State Capitol Building Charleston, West Virginia 25305

EARL W. WOLFE
Director

(304) 348-2375

February 28, 1985

Louise Appell/Jamie Goldberg - Butler,
Project Directors
Macro Systems, Inc.
8630 Fenton Street, Suite 300
Silver Spring, Maryland 20910

Dear Mesdames Appell & Butler:

It would be much appreciated if you could share with us one copy of your recently completed Research and Demonstration Project, Program for Increasing Social, Communication and Community Living Skills of Moderately Mentally Handicapped Youth.

Our Section of the West Virginia Division of Vocational Rehabilitation is responsible for special projects in the area of Rehabilitation Services.

Your help and cooperation with this request is most appreciated and will prove to be most meaningful to our efforts.

Sincerely yours,

William R. Phelps

William R. Phelps, Chief
School Services

We support ACCESS WEST VIRGINIA - a voluntary program for all West Virginians who want our state to be barrier-free for persons with disabilities.

macro systems inc.

8630 fenton street
silver spring, maryland 20910
telephone (301) 588-5484

March 8, 1985

Ms. Andrea Casey
Regional Rehabilitation Continuing
Education Program
The George Washington University
2025 Eye Street, N.W., Suite 524
Washington, DC

Dear Ms. Casey:

We appreciate the invitation to send materials on the Arts for Transition Project, funded by the National Institute of Handicapped Research. Enclosed are 100 brochures for use in your Resource Room.

If we can be of any further assistance, please let us know.

Sincerely,

Jamie G. Butler
Project Director

Macro Systems, Inc.

macro systems inc.

8630 fenton street
silver spring, maryland 20910
telephone (301) 588-5484

May 29, 1985

Editor
Rehabilitation Research and Development
Office of Technology Transfer (153D)
Veterans Administration
50 Irving Street, N.W.
Washington, D.C. 20422

Dear Editor:

We are pleased to submit this progress report of our three-year project to investigate the impact of a program model (Arts for Transition) for increasing the social, communication, and community living skills of moderately mentally handicapped youth in transition. We are about to complete the eighth month of the project. Pretesting has been completed and the program model intervention has begun. We will look forward to providing an update of the research findings when posttesting and analysis have been completed in the fall. Please let us know if you would like this information.

We appreciate the opportunity to be included in the Rehabilitation R&D Progress Reports.

Sincerely,

Louise S. Appell, Ph.D.
Principal Investigator
Macro Systems, Inc.

Jamie G. Butler
Project Director
Macro Systems, Inc.

macro systems inc.

8630 fenton street
silver spring, maryland 20910
telephone (301) 588-5484

June 27, 1985

Ms. Marci Lebowitz
42 Laughton Street
Upper Marlboro, MD 20772

Dear Ms. Lebowitz:

I understand that you are interested in obtaining an article that discusses arts programs for mentally retarded youth. Macro Systems, Inc., has been funded by the National Institute of Handicapped Research to develop and investigate a program model that uses involvement in small community-based arts groups to assist moderately mentally handicapped youth make a transition from school to their community.

I'm enclosing a brochure that describes this program and an article written by Dr. Louise Appell about arts and handicapped persons. The program will be expanded this year to Montgomery County, Maryland.

I hope that these materials meet your needs. Contact me if I can be of further assistance.

Sincerely,

Jamie G. Butler
Consultant

Macro Systems, Inc.

Enclosure

8630 fenton street
silver spring maryland 20910
telephone (301) 588-5484

macro systems inc.

July 15, 1985

Ms. Terri Lewis McRae
Project MESH
Montana Center for Handicapped Children
Eastern Montana College
Billings, Montana 59101-0298

Dear Ms. McRae:

Thank you for your interest in The Arts for Transition project funded by The National Institute for Handicapped Research. We are developing and investigating a program model that uses involvement in community-based arts groups to assist moderately mentally handicapped youth make a successful transition from school to their community. The three-year project is in its first year and data are not yet available on results of the first year.

I am enclosing material on the project which I hope will be helpful. Please feel free to contact us should you want further information.

Sincerely,

Jamie G. Butler
Project Director

Macro Systems, Inc.

Enclosure

8630 fenton street
silver spring, maryland 20910
telephone (301) 588-5484

macro systems inc.

October 17, 1985

Roger Carrillo
Associate Director
Timberidge Ranch
Post Office Box 878
Benton, Arkansas 72015

Dear Roger:

It was good speaking with you yesterday about your interest in using the arts as a vehicle for helping brain injured persons make a transition into the community.

I'm enclosing information about our NIHR funded Arts for Transition Project which I hope you will find useful. I'm also including information about other Macro projects that focuses on the education of learners with special needs.

Please give me a call if I can be of further help.

Sincerely,

Jamie Butler

Jamie G. Butler
Project Director

Macro Systems, Inc.

Enclosure

University Affiliated Program • University of Georgia

Executive Director
Richard E. Talbott, Ph.D.

Executive Office
570 Aderhold Hall
University of Georgia
Athens, GA 30602
404-542-1685

Project Office
850 College Station Road
Athens, GA 30610
404-542-8970

March 4, 1986

Macro Systems Inc.
8630 Fenton Street
Silver Spring, Maryland 20910

Dear Sirs,

Please sent me information on your program Arts for Transition: A Program Model to Assist Handicapped Youth in Making the Transition from School to the Community. It sounds wonderful and I am very interested in this area. Thank you very much.

Claire Clements Ed. D
Associate Professor
University Affiliated Program
University of Georgia
850 College Station Road
Athens, Georgia 30610

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University Affiliated Program • University of Georgia

Executive Director
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Project Office
850 College Station Road
Athens, GA 30610
404-542-8970

Marjorie Kohn Kramer
Macro Systems Inc.
8630 Fenton Street
Silver Spring, Maryland 209110

Dear Marjorie,

Thank you for your fact sheet on community-based arts groups in helping to transition moderately mentally handicapped youth from school to community living. Your project sounds super and one that we would be interested in knowing more about. We are very interested in transitioning youth from school to work and recreational/arts type activities are a must for good adustment into the community. After all work and school do not make up all of life! Since I read at the bottom of your fact sheet that stimula ting and demonstrating the feasibility of replicating the program model in communities nationwide is one of your goals, would you please send me the program model? I would like to try it out and would be certain to give credit to macro systems.

Sincerely yours,

Claire Clements

Claire Clements
Associa te Professor
Outreach Training and Technical Assistance Director
University Affiliated Program
University of Georgia

An Equal Opportunity / Affirmative Action Employer

CADH

Center for Arts for the Disabled and Handicapped Person

September 30, 1985

TO: Louise S. Appell, Jamie G. Butler, MACRO SYSTEMS

FROM: Lewis K. Shupe, Gary C. Barlow, WRIGHT STATE UNIVERSITY

RE: Arts for Transition Grant Proposal, Summary Narrative

Overview Statement

At the conclusion of the first full-year of working with the Arts for Transition Program, and the outreach to implement the concept, it is important to discuss a number of the day-to-day observations that are not easily reflected in reported data. These observations are based on everyday contacts with school personnel, student participants and their families, members of the community arts agencies, and the volunteers working to introduce the students to community arts activities. The year of Program implementation has been an instructional period for all persons involved in the Project.

The Arts for Transition Program is a viable concept, but one that has had to be introduced in a cautious and well planned manner because it is such a different program than what most students have been experiencing. Because of the nature of the project (i.e., personal arts involvement in community activities) the experiences were often found to be foreign to the individuals. Therefore, the introduction of the Program to a large group of participants may not be the most effective strategy. An individual and/or small group strategy to introduce the students to the exploration of the community arts activities seems to be the best procedure to motivate the

326 Creative Arts Center, Wright State University, Dayton, Ohio 45435 513/873-2299 or 873-2758

family members to begin exploration of the arts.

The majority of the students in the Program have had access to the arts and arts programming within the schools, although it was often not a priority. Presenting arts activities for special populations is not the same as motivating them to be active participants, and to be active participants over a longer time period. The general consensus of those participants who have entered the Program, and who have started into the investigation stages, is that this is a totally new experience. The experience promotes anxiety for some of them, and at times it is intimidating, but we have observed that over time it is a totally new and exciting experience for them.

These observations of the initial stages of the Program will be discussed with reference to the students who are participating, to the family members, to the teachers and personnel in the school systems, to the community arts personnel, and to members of the implementing team. There have been numerous benefits in having the funding to explore the concept of Arts for Transition. One of the most important of these benefits is that it has demonstrated to Program personnel with a background in working with special populations, that to make direct application of a theoretical concept to practical application is not an easy task, but it can be accomplished with time and proper resources. The initial care given to introduction of the Program to the schools, arts agencies, and to the families participating is of the utmost importance if there are to be carry-over effects.

Students/Participants

Having contact with the participants (students) over a period of time has allowed for observation of changes that have occurred in the short time that they have been participating with the Program. To encourage a student to enroll for the Program was easier if they had a classmate or friend who was also going into the experience with them. A person whom he/she

knows is essential for bringing a new student into the experience. The participants are making new friends. Once they are into the arts experience exploration they are starting to build on these new acquaintances. This is a departure from previous friendship experiences where all contacts were within the school. Exploration of an arts experience is facilitating interaction with others through the arts forms being explored and among already established groups. However, it must be remembered that the team member is a facilitator in helping the new participant move into the community group activity.

Participants are given the opportunity to make value judgments. Many of the students have been cautious in making a judgment as to which activity they like best. This is a new experience for them. "Yes, I like this," or "No, I don't like this" was not always a correct estimate of their interests. Many times during the first encounters with the students they would give a response because they knew that a response was requested. The team members working on a one-to-one basis with the students are able to discern that a value comparison is being made. Initially, it was difficult to obtain a stated interest when the experiences for the students had been primarily as audience members rather than as participants.

Participants are making their own decisions. Evaluation of the initial stages of the Program indicates that the students, once introduced into the Program, are able to make some of their own decisions. The decisions are directly related to their personal interests; therefore, it is important that the early arts experiences be personally motivating to the students and have some meaning to them. Having the option of more than one experience to explore is of value in demonstrating the ability to make a personal decision. The decision making includes appointment schedules, and day and time for both the participant and the team leader; location and planning for transportation

to the event.

As the student participants progress further into the Program there are indications that they are becoming more comfortable with the Arts for Transition experiences, and we are observing some interesting changes. They are responding more to questions and comments directed towards them, and many of the participants are starting to initiate conversations.

It can be observed that there is an increase in the student participants' attention to specific details about future appointments with the team members, and for the arts experiences. A specific example occurred when there was confusion with a parent about a scheduled appointment to attend an arts experience. The parent had misunderstood, or had incorrectly listed the appointment. The student participant had processed the correct schedule and event, and was able to convey to the family information about the proper date, time and activity.

Family Members

Approaching the parents to participate in the Program and obtaining the parents' permission for their children to be participants was not as easy as had been predicted. It was observed that many parents were overprotective toward their children. The protectiveness was perceived as genuine parental concern, but many times the parents had already preconceived what their child could and could not accomplish. An example of this would be "They can't catch the bus by themselves," or "They're not interested in dance or music." This preconception on the part of the parents (in many cases) seemed to be an accepted fact and there were specific statements and questions indicating that they did not believe that changes could occur.

The parents, in many instances, were hesitant to explore new options because of busy schedules, lack of resources, or simply because they were unfamiliar with the arts experiences. The educational process was important

for the parents as well as the children. The majority of the families had not much exposure to the community arts resources and introduction of this outlet was not an easy task.

It was noted that a number of the parents would tend to ignore the child's decisions. The daily routine for most families was well established and when discussion was facilitated with the child and the family members the parent would often make the decision for the child and also presume what the child would like or would not like. The total family involvement is having an effect toward their listening to the child's interests.

Working directly with the parents introduced another intimidating factor. The parents were often hesitant to express their own interests and were willing to accept whatever was said to them by the Program personnel. Both the arts and the university setting occasionally were intimidating factors: the arts agencies, because they were new experiences for the family members, and the university personnel, because they were perceived to "have all the answers." Throughout the year it has been valuable to work more directly in the community close to where the family members reside in order to break down these factors or situations that caused initial intimidation.

Working directly with the families generated new insights for implementing the proposal. The parents demonstrated similarities to their children in needing specific information about resources and how to access them. A number of the parents appeared to be at the same functional level as the children. This was forecast by personnel working in the school programs, and who predicted that implementation of the Arts for Transition might be difficult. However, all of the family members, once they were comfortable with team members for the Program, were willing to explore new options for and with their children. The Arts for Transition Program should be viewed as a family program and not merely for the student.

Communication with family members is often very difficult. Some of the parents demonstrated a lack of commitment for scheduling and keeping appointments, and the same was noted for the children. Working in the initial stages of the Program is helping to work toward keeping commitments. There are families who do not have telephones, nor the resources to afford having them. Responses to letters sent directly to them did not always prove effective. Information requested, or scheduling that was being arranged, could not be obtained through this communication channel. An interesting observation was that many families were not used to communicating in this manner.

Once the parents have been introduced to the Arts for Transition, and have had the opportunity to explore some of the arts activities they demonstrate a genuine interest in the Program. There have been comments from the family members of "I wish I could go too," or "What other things can we do?" They are also becoming more aware of the new opportunities within their neighborhoods, and other arts resources near them.

Community Arts Personnel

All of the community arts program personnel who have been contacted have expressed an interest and a willingness to participate with the Program. The majority of the contact persons in the community agencies express some trepidation because they have not had direct experience in working with special populations as members of their groups. An orientation is needed for community arts program personnel in order for them to have a working knowledge of abilities of the participants being accepted into the arts community.

The arts personnel perceive a potential for including the student participants as members of their groups, but they are also hesitant because they need more information and some assistance. There have been requests

for specific assistance in order to facilitate a comfortable introduction of the participants to the group membership. The team leaders serve an important function for this transition. There is an educating process occurring for the arts personnel which appears to be ameliorating some attitudes about the abilities of the disabled/handicapped persons.

School Personnel

Working with the public school personnel to obtain the student participants for the Program has had a carry-over effect. The initial difficulty in obtaining the names of students to participate also served to establish a network of interested teachers and administrators who want to encourage students in the earlier grades to explore community arts participation. We have discovered that the students need to be contacted before the last year of schooling.

The protectiveness of the students that was noted among the family members was also observed among a number of the teachers. However, many of them expressed interest in discovering new ways for their students to become more active community members. While in school, teachers commented that they could serve as the initial motivator towards community arts involvement. It was discovered that if a "friendly" teacher suggested the Arts for Transition, then the student participant would move more comfortably into the initial stages of the Program. These same teachers who were instrumental in identifying participants for the Arts in Transition are also interested in maintaining a contact with the Program in operation, and profiting from research data.

Summary

This narrative report (as of September 30, 1985) is intended to illustrate salient points regarding the initial stages of the Arts in Transition Program. Observations concerning students (participants), families, commun-

ity arts agencies, teachers and administrators, and AIT team members are highlighted for purposes of planning the second stage of Program operation. We are positive that the revisions in the original design of the AIT will serve to help us move successfully into the staged goals, and will enhance the community arts outreach experiences.